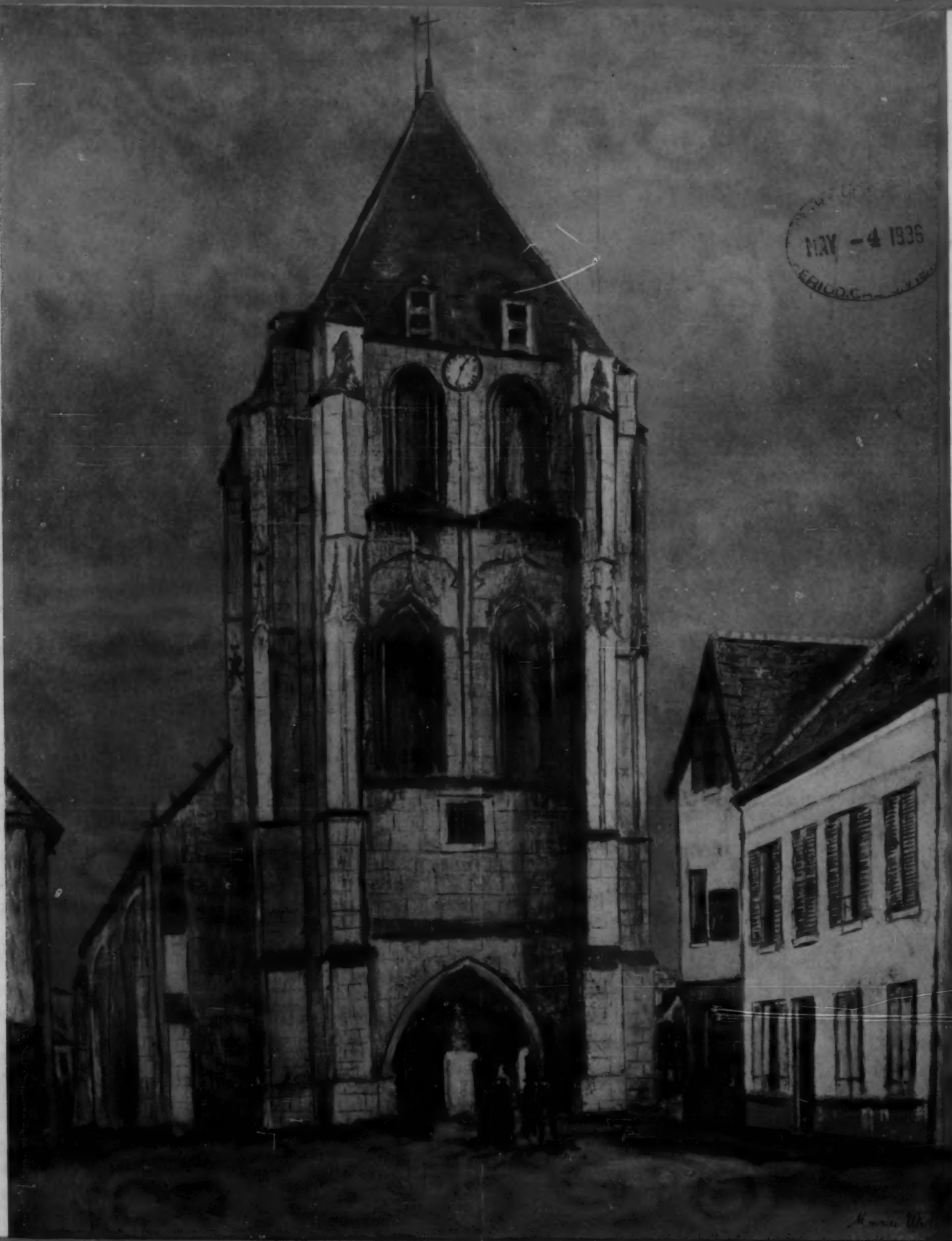


The ART NEWS



WEEKLY • ILLUSTRATED

MAY 2, 1936

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Portraits

THE LEADING portrait painters of the country are members of the Grand Central Art Galleries. During the past few years we have taken hundreds of portrait commissions for these artists. Many of them have been executed in artists studios while others have been done in various sections of the country, often in the home of the client.

CAREFUL consideration should be given before placing an order for a portrait. The Grand Central Art Galleries, offers the fullest service: We will quote confidentially the lowest prices on each portrait commission which will be received by the various artists. We will mail upon application photographs of portraits by different painters that you may visualize the character of work done by each. Number of sittings required will be furnished as well as information as to whether the artist specializes in men, women or children.



OWEN D. YOUNG, Esq.

By LEOPOLD SEYFFERT, N.A.

FURTHERMORE we will advise you whether the artist will undertake to do a portrait in his own studio or whether he will make out of town appointments if desired. Finally, if requested, we will be glad to make suggestions as to which artist in our opinion seems best suited to your particular requirements or specifications. In addition to loose photographs we also have large bound portfolios of photographs of most portrait painters which give a very comprehensive idea of the character of their individual work.

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LETTERS

To the Editor of The Art News:

I wish to correct an error in your is-
sue of April 25. The small *Head of a*
Divinity, carved in relief in jadeite, of
Mixtec Zapotec origin, from Oaxaca,
Mexico, and reproduced on page 6 of
that issue, was not lent by the Wad-
sworth Atheneum, as was stated in the
caption, but is in my own collection.

Yours, etc.,

PIERRE MATISSE

New York City,
April 27, 1936.

To the Editor of The Art News:

We have had, during the past few
weeks and months, a number of exhibi-
tions of sets for the theatre, and de-
signs which would lend themselves to
theatre use with very little change, be-
ing done from the viewpoint necessary
for such work. To see such designs
should indeed make the art-loving pub-
lic realize that the possibility of new
forms and new structural arrangements
in this field is of great importance and
should lead to pioneer work of high
imaginative quality. Being poor as we
are, in the matter of Broadway aesthetic
equipment, anything that can be done
toward the improvement of art forms
in the theatre may be looked upon as
invaluable to all of us who love the the-
atre.

Yours, etc.,

ANGELICA THAYER

New York City,
April 24, 1936.

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THE present collection is a picturesque and valuable assemblage of choice objects representing the arts and luxury crafts of France in the eighteenth and early nineteenth centuries. Delicate Sèvres porcelain, candelabra, and other decorative objects finely worked in bronze, gold, and tortoise shell boxes inset with beautiful miniatures, bisque and marble statuary, mantel clocks designed with figures and executed jointly by foremost sculptors and clockmakers, exquisite carved and decorated fans, and a multitude of other objects evoke the artistic spirit of the periods of Louis XV and Louis XVI, the Directoire, and the Empire.

Napoleonic items are especially notable and include fine Sèvres bisque busts and signed documents; a most important item is a remarkable gold box containing in compact arrangement superb miniature portraits by Isabey of the Empress Marie Louise, Napoleon, and the little King of Rome. Marie Antoinette, Voltaire and Rousseau, Lafayette, Louis XVII as Dauphin, Franklin and Washington, and other historical personages are represented in miniatures, bronze busts, and bronze and terra cotta medallions.

In the paintings and drawings the display of artistic talent and the pageant of the French court is sustained. We cannot here do justice to all the choice examples, but we may mention a few. Among the drawings are an important crayon work by Gérard of Napoleon in coronation robes, four fine gouache landscapes by Henri van Blarenberghe,

and a portrait in sepia wash by Isabey of the Duke of Wellington. In the fine group of paintings are a gracious portrait of the beautiful Pauline Bonaparte by Lefèvre and another of her sister Caroline by Gérard, a Boilly male portrait, and a young girl by David; also courtly portraits of an earlier period by Rigaud and Mignard. Many marines, pastoral groups, and landscapes are present, executed in watercolors and oils.

The sculpture includes important busts in marble, stone, and plaster: Mme. Du Barry by Pajou, Mirabeau by Denain, Napoleon's sisters by Bartolini, and a splendid Benjamin Franklin by Houdon.

In addition to the strictly French works of art in the collection, there is a landscape drawing of The Hague by Rowlandson, five beautiful marines by Richard Paton and Nicholas Pocock, *Der Verliebter Alte* painted by Lucas Cranach, a wood carving of the South German school of about 1510 representing the Coronation of the Virgin, a Pietà from the Della Robbia atelier, and bronze figures of the Savior from the Bernini atelier. American autographs, Meissen and Frankenthal porcelain, a variety of prints, illuminations, and a group of tooled leather desk accessories are also included.

The furniture comprises choice Louis XV and Louis XVI examples and three Empire carved and gilded mirrors presented by Napoleon to Marshal Bernadotte.

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The ART NEWS

May 2, 1936

Little Known Work By the Modern French Painters

By ANN BREWER

As one of the most interesting art seasons in many years approaches the calm of a New York summer, the Valentine Galleries present an exhibition of works of nineteenth and twentieth century French painters, chosen with such discrimination and exhibited with such taste that the show stands out as a high point of the year. It is seldom that a group showing of this nature has examples which are not only characteristic representations of the artists' work, but also individual works of art, capable of holding their own in any exhibition.

For vitality and freshness of color and design, the small still-life, *Fleurs*, by Cézanne is one of the finest canvases in the group. The composition is tightly woven, with the red, blue and white flowers and their dark green foliage arranged in a circle above a simple white jar against an aqueous blue-green background. The painting is devoid of any of the lifeless, unreal quality which pervades so many flower studies, and which the very name *nature morte* implies. These are living blossoms, painted by one who must have felt their form and color as well as seen it.

A large, full length, seated *Portrait of Madame Cézanne* in which the luminous flesh tones glow against the cool greens and blues of the figure and foliage background, is an admirable study of character. The capable, feminine hands are as expressive as the thoughtful face. A large portion of the background is unpainted canvas, adding to, rather than distracting from, the composition.

The luxuriant painting of Renoir's twentieth century work is present in a canvas shown for the first time in public in the United States. *The Judgment of Paris*. This fortunate, five figure composition, which has heretofore been in the possession of the Renoir family, is painted with the rich warmth of a Venetian masterpiece. The rosy flesh of the three competing beauties and their attendant Mercury and Paris, is bound to the flower-strewn landscape background with a color sense that Renoir rarely surpassed. The figures, approximately of a size, are well to the foreground; the flying Mercury and kneeling Paris are a fine compositional balance for the standing female figures.

Paysage, another Renoir in the exhibition, is a pleasing view of fields and trees, done in light greens, yellows and blue. The cloud-flecked sky and trees in full foliage give an impression of the French countryside in mid-summer's heat.

One of the most charming paintings in the group is the small Picasso, *La Coiffure*. It is sincere, personal work of this order by Picasso that makes one regret his many pictorial pastiches, for here he is at his best, with something original to say, which he says well. A young, nude girl standing before a servant who holds a mirror, is painted with restraint and dignity. Her youthful body is portrayed by the almost infallibly sure Picasso line, and pale flesh tones, lightly modeled in greys. Her servant wears a robe of dark red which merges in places with the dark of the background. There is a fine, early Grecian quality about both figures, without any of Picasso's pseudo-classic affectation.

All the comfortable, familiar look of the small town built around a French church is conveyed by a large Utrillo, *L'Eglise*. The little creamy plaster houses of the flat countryside, secure within the shadow of the grey stone church, have the homely air which Utrillo

(Continued on page 7)



EXHIBITED AT THE SOCIETY OF INDEPENDENT ARTISTS

"COLD NIGHT," A METROPOLITAN NOCTURNE IN WATERCOLOR BY JOHN F. STENVALL OF CHICAGO

Editorial: For the Good of Art or National Sabotage?

The motive of the Grand Central Art Galleries in canceling American participation in the Twentieth International Venice Biennial only a few days after announcing its sponsorship of an unusually representative selection of native artists' work, must be of deep concern to every thinking American. The attitude of a nation toward an exposition in which nearly every other important country participates is as much an object of public attention as the behavior of an individual on a city street, except that it is international rather than merely local. It deserves, certainly, a moment's pause to determine where the responsibility lies.

The Grand Central Galleries, in their announcement of cancellation, say: "It was the intention of this organization in erecting an American Pavillion in Venice and in organizing this year's exhibition to be of help to American art and American artists. It was the plan to contribute the use of the building as well as pay all the expenses of packing, cartage, insurance, etc., so that there would be no burden upon the artists."

"Inasmuch as a number of the painters have asked that they be paid a rental

for their pictures if they send and because we have no funds for this purpose, it seems to us that there is no reason for going ahead with the exhibition, as the artists were the only ones to be benefited by this international gesture."

The rental problem, therefore, is one reason. There is here neither space nor occasion to discuss its merits. But in its specific relation to the Venice Exposition, the question arises if it might not have been a matter of national pride for the artists who further the rental plan to have dropped, in this single instance, their insistence upon an idea which still awaits compromise to the agreement of all concerned. Differences like these inside a country are of moment only to a small group; when the linen is washed in the eyes of the world, it injures not only every participant, but his country also.

The other reason, mentioned in the daily press though not by the Grand Central Galleries, was the entirely gratuitous refusal to exhibit in Italy by a group of artists which, amusingly enough, proclaims itself "against War and Fascism" without including among its antagonisms the Communism which maintains the largest standing army on

earth. It would be interesting, in this connection, to enlighten that group as to the magnificent aid which the Fascist Government has offered Italian artists; aid of a kind, amply testified to by actual record, which insures and promotes the dignity of art and artist rather than makes both, as in other countries, the humiliated object of governmental charity.

But the primary fallacy here is so trenchant that the opportunity to enlighten must be foregone. Why a body with the avowed purpose of combating Fascism should commit the very error to which it constantly refers as a crime of Fascism—the mixture of art with politics—is a mystery as unfathomable as it is ridiculous.

Obviously, then, the absence of American representation at Venice is the result of, mildly speaking, lack of reflective thought by two groups of artists. If it is still possible to recall the action that has been taken, we urge every party to a serious and well-intentioned reconsideration. The result might avoid what, in the eyes of the onlooking international art public, seems unpleasantly like national sabotage.

A.M.F.

A Strong Selection In the Twentieth Independent Show

By ANN HAMILTON SAYRE

Last week the Society of Independent Artists opened its twentieth annual anniversary exhibition at the Grand Central Palace, with nearly one thousand examples of paintings, drawings, lithographs, sculpture and other work. The spring season would not be complete without this familiar phenomenon which constitutes an experimental laboratory for artists in general, both professional and amateur. Having no jury, offering no prizes, the Society hangs practically everything that is submitted, one or several selections for each artist. The effect of this liberal policy is perennially startling. Things turn up that one would not have believed possible, as well as a few productions of genuine value by gifted artists, either professional or amateur. There is a sprinkling of well-known names in this welter of work.

Arranged alphabetically in rooms adjoining the main gallery (beginning with W, which was the letter drawn this year by lot), the exhibition may be surveyed either on foot or roller-skates. The best way to have a good time is first to acknowledge in the human race an inclination to express itself in as many styles as there are individuals, with a few extra styles thrown in; then to admit that man is always slavishly willing to imitate his fellows, then that the humble productions of amateurs are frequently better than those of some of our best known painters. After taking such a viewpoint one is fairly well protected against the shocks of sudden talent, academic badness, modern badness, incredible sentimentality and fake intellectualism.

Naturally the greater part of this mass of material is done in oils. For sheer size, as good a beginning as any, one cannot fail to notice, in the main gallery or close to it, such ambitious performances as Sarah Beaman's mural, *The Class Struggle*, Ruggero Angiolini's *The Son of Civic Virtue*, Julius Many's *At the Belvedere* and Tschachasov's *The New Deal*. These and other good-sized pieces occupy a considerable amount of wall-space. One feature of the society is that it is equipped to hang anything from the monumental, to the minute—the other extreme from the pieces just mentioned being some etchings three inches wide.

Portraiture and portrait studies are present in generous measure. A. S. Baylinson's *Naomi, the Artist's Daughter*, is one of the most able and pleasing pictures at the exhibition. George Gershwin plays the rôle of painter in his *Portrait of My Grandfather* and *Self Portrait*, two canvases which show that he has a considerable flair for the medium.

The late Charles Hawthorne, at one time a director of the Society, is recalled by *Portrait of Miss Ferguson* and *Lucile*, two indifferent canvases, but typical of this artist who so extensively influenced many young painters through his years of teaching. Of particular clarity and vigor are Mary E. Hutchinson's *Yun Gee* and *Theodore Upsbare, Composer*. Whether or not the artist has studied with Benton one can only guess.

Mrs. James P. Warburg exhibits *Head of a Woman*. Max Weber's *Portrait of A. Walkowitz*, done many years ago in Paris, is a high spot in the exhibition. (It will be remembered that Mr. Walkowitz has for long been and still is Vice-President of the Society.) This is a sturdy well handled study. Doris Zinn's two vigorous portraits hang on a nearby wall.



EXHIBITED AT THE SOCIETY OF INDEPENDENT ARTISTS

"THEODORE UPSHARE, COMPOSER," OIL PAINTING BY MARY E. HUTCHINSON (LEFT); "SUBURBAN HOUSE" BY CHARLES LOGASA, FROM THE GEORGE GERSHWIN COLLECTION

To offset this group there are numerous abstractions, most of them highly unsatisfactory. Among the artists so expressing themselves are W. M. Zogbaum, John W. Shoemaker, George Rosier (who is also shown in objective mood), Stuart Davis, Paul Klee, Mona Hoffman, Edith Branson, Giacomo Biancardi and Sterling Blazy.

There is a wealth of landscapes. Milton Avery shows a large and overwhelming green canvas, not a fortunate choice, since he is better in watercolor. Theresa F. Bernstein's *American Landscape* and Vincent Canade's *Landscape* and *City by River* are among the better pictures. Also included are *Landscape* by Laura Dupuy, and three paintings by Louis Eilshemius. Charles E. Harsanyi's *White February* ranks high. Ernest Lawson has *Berkshire Fields*. Allen Tucker shows *Walls*, one of his best landscapes, recently seen at the Rehn Gallery.

A number of the pictures are less easy to classify, being a mixture of group studies, figure pieces, still-life and semi-abstractions. One notices Maurice Sterne's large, familiar canvas, *The High School Girl*, and his pleasing *Plate of Pears*. These are of fine quality. Gifford Beal's *Acrobat*, a circus scene, is ambitious. Alfred D. Best has two fantastic landscapes of prehistoric animals, to be considered only *nouveautés*.

One of the most entertaining numbers is George Biddle's *His First Crossing*, outstanding among its neighbors. Emile Branchard has a large, classic draped nude, *Maiya*. M. Brown paints flowers on cloth and binds it with contrasting material. Fred Buchholz has a large composition, *Two Guitars*, including the figure of a child. The effect is lacking in coordination. Robert Dexter Coe does *Pewter, Copper and Brass*, a literal and highly finished still-life. Ralston Crawford's *Marine* and *Buildings* stop midway between the abstract and the objective; a bright static air pervades them. Victoria Dike's *Funeral of an Old Settler* is naive. George A. Dubois's two canvases are of a miniature finesse. Elizabeth Erlanger's three pieces show that she works with vigor. Philip Evergood has *Night Run*. Don Freeman displays three varied canvases.

An important canvas is Morris Kantor's *Painting*, undoubtedly done some years ago; it is an interior in which a seated woman reads with lamplight behind her. It is rich in the tonality characteristic of Kantor a few years ago. Charles Logasa, the young painter whose recent death was a loss to art, is recalled by his *Calla Lilies*, *Pioneer Wo-*

men and *Suburban House*. Paul Meltner has *The Outcast* and *The Forgotten Man*.

Mexico appears in the work of Drucilla Palmer and Eugene Payor. Doris Rosenthal's *Tebuanas*, a Mexican composition of women in hammocks, is one of the most delightful paintings to be found here, being equally satisfactory in color, movement and execution.

Charles Prendergast's decorative and strongly Oriental panel, *Holidays*, is carefully executed. Maurice Prendergast has *Neponset Bay*, an oil typical of him. Daniel Rasmuson has three canvases; one of them, *Between Rounds*, is freely and entertainingly handled. There are H. E. Schnakenberg's *Beach*, Lolita Seeman's excellent *Still-Life* and Martha Simpson's *The Invalid*, a large and silvery-toned canvas which is well handled. Beulah F. Stevenson's *Studio Bath* was seen this season at the Fifteen Gallery. Abraham Walkowitz's four canvases differ in character; *Interior and Figures* has a classic serenity and is very simply treated; *Summer* contains the same naïveté; *Times Square, 1915* (a watercolor) was exhibited at the first Independent Exhibition. Albert Sterner is represented by three canvases.

The watercolors, taken as a whole, are of good quality, and rank every bit as well as the oils. Anne's *229 Ferry Street* and her other pieces have charm. Ethel Katz's three examples are notable; Maurice Prendergast's *Montparnasse* and Allen Tucker's *Easterly Gale* are outstanding. Pop Hart's *The Depression* and his two other pictures, are particularly fine.

Twelve paintings done at the Danmore Prison Art School prove that this is a valuable enterprise. These pictures painted by prisoners include religious subjects, portraits and landscapes.

In other media one finds Lucy L' Engle's charming lithograph, *Old Boats*, one of three examples of her work. Rockwell Kent's two graphic pieces, Eugene Speicher's two drawings and William Hicks' small etchings are also present.

Turning to the sculpture, we find less variety in this medium than in paint. If any style predominates it is the archaic; heavy, simplified forms, distortion for the sake of primitivism, and massive effect are attempted over and over. Either this archaism or on the other hand some sort of abstraction inhabits the works of Warren Whoolick, George Tenenbaum, who does *papier maché* masks as well as sculpture, Marie E. Perry, Lillyon Gizzi, Albino Cavalito and Harriet Dexter.

A Rare Indo-Persian Carpet for the Cleveland Museum of Art

The Dudley P. Allen Collection of the Cleveland Museum of Art has just been enriched with the acquisition of a superb seventeenth century Indo-Persian carpet from Messrs. French & Co., Inc. This rug was once included in the famous Marquand Collection, having been acquired in America by the late Henry G. Marquand over sixty years ago. A document in the possession of a former owner recorded the fact that it was a gift from one of the Maharajahs of India to the Sultan of the Turks, and that it was in the possession of the

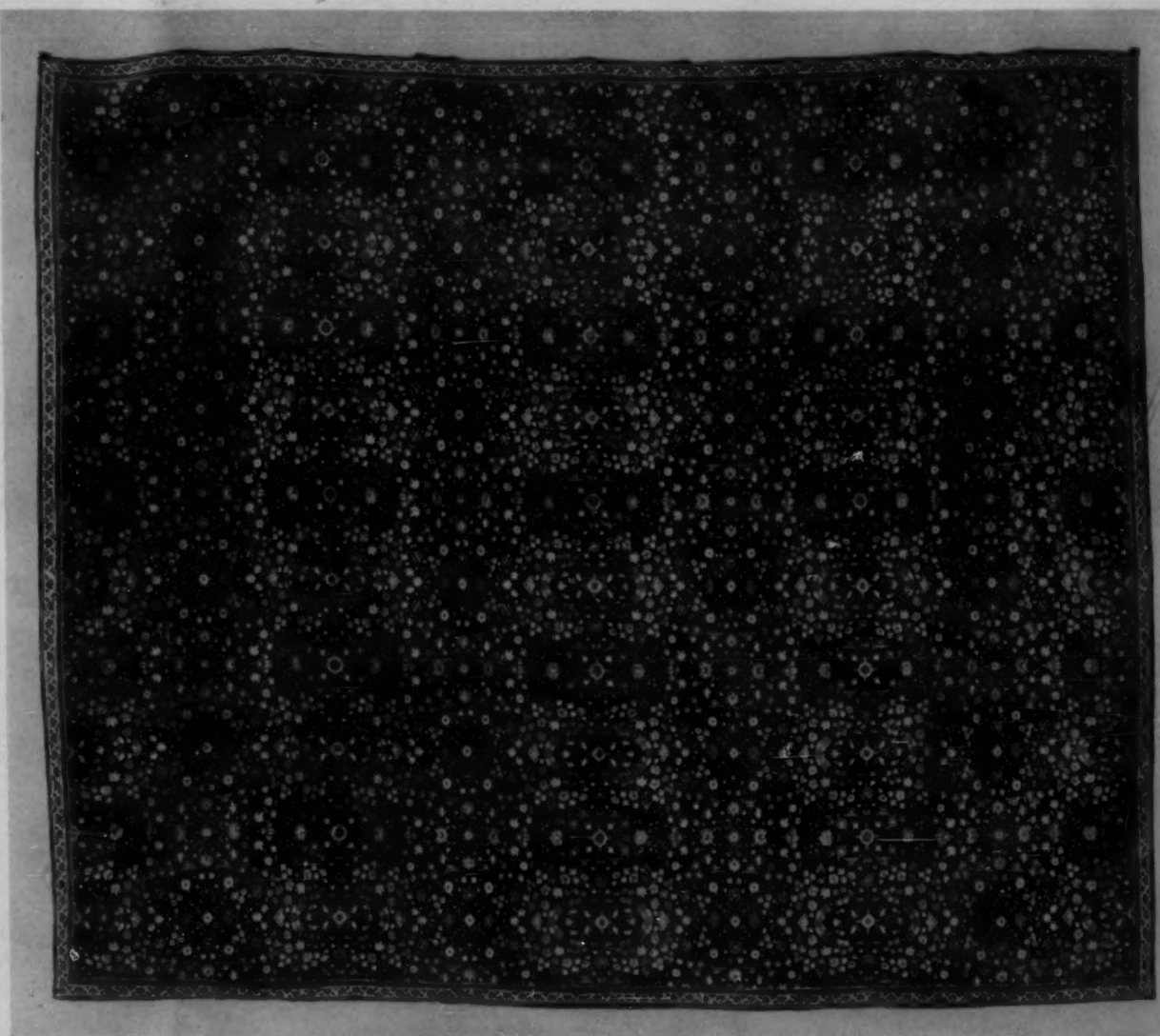
Sultan Abdul Aziz of Turkey at the time of his death.

After the death of Mr. Marquand, the rug was disposed of at the American Art Galleries on January 23, 1903, and was listed as No. 1282 in the catalogue of the Marquand Sale.

The rug is attributed by scholars and connoisseurs to the best looms of India, and is claimed to be one of the finest rugs of its kind in existence, the only ones like it in this country, so far as known, being one in the Walters Collection at Baltimore, and two larger

ones in a private collection. It is extremely fine in quality, having four hundred hand tied knots to the square inch, and is seven feet two inches by nine feet seven and a half inches in size, or of quite ample dimensions.

The design is of the type known as millefleurs, with an all-over pattern of small blossoms upon a threadlike lattice of green tendrils, all upon a rich crimson background. This field is enclosed by a narrow border with an ivory background, upon which is a repeat of tiny rose-crimson blossoms and green leaves.



RECENTLY ACQUIRED BY THE CLEVELAND MUSEUM OF ART

SEVENTEENTH CENTURY INDO-PERSIAN CARPET WITH MILLEFLEURS ON A CRIMSON FIELD

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Little Known Work By French Masters

(Continued from page 5)

so delights to depict. Although the painting is all in a low, greyish key, the contrast in values of greys, whites and light blues, is strong and effective. Focal points of light such as the white dial of the church clock or the sunlit walls of the house in the foreground are handled with a reserve which saves them from distracting the unity of the canvas.

Less fortunate as a choice is the one example of painting by Forain. *Au Promenoir*, in spite of its quick, biting delineation of a Parisian scene, lacks the clarity of color and freshness which is to be found in so many of the canvases in the current Forain exhibition in New York. Difficult, earthy reds and browns have been so freely used that the effect is muddy and disappointing. The fact that this painting hangs nearby the brilliantly colored *Acteur* by Derain, a guitarist in a stylishly drawn vermillion cape, may serve to accent the drabness of its appearance. Derain also shows a small seated gypsy girl, *Bobémienne*, done in the olive greens, greys and browns of Provence.

A large, characteristic Laurencin, *Au Jardin*, painted with viridian trees as a background for two of the well known cerise and grey Laurencin girls, is a difficult painting to show with a group which is predominantly much lower in key. It will surely be a joy to the many admirers of this artist's work, as it is one of the best that has been exhibited here in some time. In spite of its vividness, the green is a pleasant relief from the usual pinks and greys of Laurencin's palette.

Jeune Homme by Modigliani is a well drawn portrait of a little boy, painted in a harmonious scheme of oranges, browns and yellows. The personality of the sitter is forcefully represented by the artist, not only by the features of his solemn face, but also by his whole pose and attitude. One is aware of the understanding which Modigliani must have had with his model, who was obviously not an easy person to conciliate into posing. It



EXHIBITED AT THE VALENTINE GALLERY

(ABOVE) "THE JUDGMENT OF PARIS," A TWENTIETH CENTURY WORK BY RENOIR; (BELOW) "JEUNE HOMME" BY MODIGLIANI (RIGHT); "LA COIFFURE," AN IMPORTANT SMALL OIL BY PICASSO (LEFT)



is a strong painting, and a valuable addition to the exhibition.

Another representative portrait is that shown by Soutine. He succeeds in his own fashion in giving the public an insight to the nature of his sitter, a little, moustached man, whose head seems not only amusing but amused.

The little *Paysage* by Van Gogh, hanging unobtrusively in a corner, is comparatively tranquil. The flat fields, with a solitary figure walking toward the country road, are done in light greens and pale yellows, giving an impression of early morning light. It is a restrained, quiet little landscape, devoid of the torment which so many of the artist's works convey. The composition is carefully planned, centering around the road leading from the foreground diagonally back to the trees in the distance.

Canale by Rousseau is almost conventional in pattern, with an even number of trees lining the canal which runs down the center of the canvas. At the end of the canal are four cypresses, placed in the middle of the painting. A sloping hillside in the background is the sole break in the mathematically precise scene. It is done in dark greens and browns, with heavily shadowed water, of the shade of gun metal. The usual fine detail of trees and grass is particularly decorative on this simply handled painting. One wonders that the same mind that loved to paint the tropical thunder storms and jungle scenes from imagination, could also produce such a natural, realistic landscape of a district he knew so well.

Matisse is represented by a southern landscape, *Les Oliviers*, which is filled with sharp contrasts of light and shadow. The vivid grass greens and grey greens of the olive trees are accented with black shadows cut cleanly across the painting. The intense sunlight of the southern scene is well portrayed by these strong values, which give the painting brilliance and strength.

A figure composition, *Les Musiciennes*, also by Matisse, although much larger and more startling in color, lacks the distinction of the landscape.

Degas is present in only one canvas, *Danseuses*. It is a symphony of light, clear greens, accented by the rich chestnut colored hair of the ballet dancers.

NEW EXHIBITIONS OF THE WEEK

REVIEWED BY
ANN H. SAYRE

Forain's Etchings And Lithographs

The Knoedler Galleries now have on display etchings, dry-points and lithographs by Forain. This is a welcome event, especially in view of the fact that next door, at Durand-Ruel's are Forain's paintings, and it is therefore possible to recall the genius of this extraordinary satirist by means of a comprehensive review of his work. To see the prints at Knoedler's is again to realize that never was there an etcher with more responsive and adaptable technique. One sees a free shifting around and experimentation upon plate after plate of the same subject.

Thus, in the court-room scenes and other dramatic glimpses into the life of humble people there is tenseness, swift recording of tell-tale indications of character, and a constant sense of the movement of bodies within their garments and their surroundings. In certain prints of religious subjects such as *L'Imploration devant La Grotte, Lourdes*, (*Third Plate*) and *Le Calvaire* (*First Plate*), Forain clings to simple line, bare of shading, nervous and tenuous modelling, to portray moments of breathless intensity with all possible economy.

The same method is followed in the paradoxically contrasted sophisticated pieces, such as *Le Gros Cigare*. Likewise in a religious piece, *Pieta* (*Third Plate*), line is dramatized and simplified in a highly personal way, so that the long eloquent sweep of line running the length of the dead body's weight concentrates the attention to the furthest possible extent.

The poignant "*C'est Fini!*" especially the second state, is of particularly moving import, and seems the adequate expression of the subject.

Among the lithographs, whose heavy and rapid line sweeps us through scene after scene of human experience, *Au Restaurant* and *Le Cabinet Particulier* are irresistible. In *Femme Nue s'essuyant les Pieds*, Forain casts aside his bitter viewpoint long enough to enjoy for its own sake the lush, young back of a woman. Of drastically different style, *Le Christ Depouillé de ses Vêtements* hurls a tragic moment at us with fierce feeling. In his foreword to the catalogue Campbell Dodgson writes:

"It must be . . . said that, as a rule, Forain's technique can only be seen at

its very best in his first states. His finest inventions are matured in his brain and spring to life complete and perfect." This is true; yet so interesting and ingenious are the master's improvements, that it is an embarrassment of riches to the visitor to choose among these pieces.

Theatre Sets and Paintings by Berman

Eugene Berman, that poet of collapsed but noble classicism, who for some time has stood at the top of the class at the Julien Levy Gallery, being the most truly gifted of its galaxy, is now represented there by an exhibition of paintings, drawings and designs for the theatre. The defeatist sense of waiting which is inherent in the handsome oils done by Berman during the past few years, is a suitable point of departure for his theatre studies, in which the same quality becomes background and foil for action.

This young artist is endowed with the same kind of gift for drawing which was shared by the masters of the late Renaissance. His thorough knowledge of classic architectural forms combines with a colossal weariness of spirit and a dramatic enjoyment of depletion to produce excellent painting and drawing. No one else has struck quite the same mellifluous note of decadence with quite so much dignity as this young painter.

In these untitled sets for theatre and opera, fragments of monumental structures offer themselves as décor. Drooping or limp or even occasionally animated figures give their despairing presence to the walls which are already eloquent with broken columns, splintered planks, trees growing through roofless palaces, and all the other properties of Berman's grand and tragic imagination. A number of pieces have been lent by the Wadsworth Atheneum and by private collectors. Throughout the work is generous evidence of Berman's technical mastery of ink drawing and washes.

The Eighteenth Century Offset by Epstein

At the Gallery of René Gimpel is a collection of French paintings ranging from Watteau to Epstein. The eighteenth century is represented by works of many of its masters. Boucher's

Madame de Pompadour en Bergère is a super-sophisticated rustic scene including lambs, love letter, and all the other properties. La Pompadour's hard little face emerges from an elaborate pink and white costume. Chardin's *Les Aliments de la Convalescence* and *Le Lièvre* are present, also two examples of David, of which *Rachel et Lea* is the more impressive.

Of the seven Fragonards, *La Peinture* is notable; it is a large allegorical study in the pseudo-classic manner of the time. A small piece, *La Fillette* is an interesting little character portrayal, strikingly in contrast to the large cupids of *Le Soleil Levant* and *Le Soleil Couchant*. *Mademoiselle Barberie de Courteille* by Greuze is an elaborately costumed portrait. Nattier's *Marquise de Rane* has more distinction and a Florentine simplicity. Hubert Robert's *Le Jet d'Eau, La Cascade* and *Le Colisée, Aquarelle*, although large and replete with architectural renderings, are disappointing in quality. Vigée le Brun's *Portrait* is packed full of polished detail, yet the face of the young girl manages to retain a certain amount of freshness.

Leaping from dix-huitième to Epstein we come upon the sculpture of that artist in addition to his flower watercolors, all of which were recently shown separately at these galleries. The deeply modeled and rugged planes of Epstein's heads, the coarse and living immediacy of his forms, are as sharp a contrast as one could find, to the over-refinements in the adjoining room.

Audrey Buller and Winslow Homer

At the Ferargil Galleries, one room is devoted to paintings by Audrey Buller. In a not entirely dispassionate foreword Reginald Marsh praises the work of this painter in no uncertain terms. It is sculptural in its clear conception of forms, and bright and sharp in color. The still-lives are highly finished and sophisticated; *Duck on Platter* is rather distinguished. The figure pieces range through various moods, nearly all of them voluptuous, massive and carried out with the same care for detail which is found in the still-lives. *Lillian Dunn* is a vivid head of a grey haired woman; *Lucy Sewing*, a strongly modeled figure of a negress. *Fay Reading* is sadly marred by the anecdotal book in her hands bearing the printed title, "High



EXHIBITED AT THE GRAND CENTRAL ART GALLERIES—FIFTH AVENUE BRANCH
MARGARET FITZHUGH BROWNE'S PORTRAIT OF ALFONSO XIII

Tide of the Flesh." A similar error of aesthetic judgment is repeated in *Sunday Morning*. A lush hangover atmosphere pervades the lady; the details surrounding her are unnecessary and irrelevant to painting interest. *Dorothy Goulet* is a solid portrait of a plump girl clad elaborately in wine red velvet and fur. If the artist's baldness of color and tendency to include extraneous matter were controlled, her art would profit.

A small number of entertaining and charmingly dated engravings by Winslow Homer are shown in addition to Miss Buller's oils. These illustrations, from copies of *Harper's Weekly* of the eighteen seventies, were the early work of Homer and constituted his means of livelihood before he became a painter. They are not characteristic of him, but they portray animated scenes of daily life and the times.

Portraits of Well Known Men of Today

Twenty-three portraits by twenty-three famous American artists are on view at the Grand Central Fifth Avenue Galleries. Many of the sitters are people of importance, portrayed with suitable dignity. They are all conservatively and elegantly done, in either the Sargent tradition or the tighter portrait manner which consists in a literal and factual representation of the subject, tempered by the individuality of the artist.

Dr. Jacob Gould Schurman by John C. Johansen, loaned by Cornell University, has many fine qualities. The tall, imposing figure in its dark academic robes is handled with skill and the face is painted with relative freshness. Tighter in style yet satisfying as a portrait of the old school is *Edwin H. Blashfield, Esq., N.A.*, by Ernest Ipsen. *King Alfonso XIII* of Spain by Margaret Fitzhugh Browne, loaned by the New York Yacht Club, is an excellent portrait, clean, simple in brushwork, pleasantly free from the pomposity associated with portrayals of royalty. Beside it George Laurence Nelson's *Honorable Wilbur L. Cross* seems rather flat, but this may be due to the unsatisfactory position of the picture, which has been hung so high that it can scarcely be judged.

Christian Abrahamson Esq. by Cecil Clark Davis is in the academic manner, and, were it not for its softened and sentimentalized outlines, it might be an early American portrait. Two pastels are shown, one by Robert Brackman, entitled *Walter Bernays Esq.*, the other by Robert Philipp, *Pastel Portrait*.

There is a similarity of viewpoint in the work of these two men.

Women come out less successfully in this selection. At least half the sitters are female, but they seem to be treated in the Sargent manner or with such candy-box prettiness that they do not look distinguished. That which emerges with the greatest success is *Portrait in Brown* by Irving Wiles. And this is the least recent, the most attached to the past generation.

Crosby Knows the Magic of Swift Action

Percy Crosby, a versatile artist if ever there was one, is represented by a generous exhibition of his work at the gallery of Jacques Seligmann & Co. Many people will remember that Crosby is the creator of "Skippy," that popular comic strip character who is a friend of thousands of Americans. Like other comic strip creators, this artist works in many other ways and with surprising skill.

The works now on view are grouped under the following heads: oils, watercolors—impressions of the West, impressions of the East, impressions of the sea—drawings, drypoints and lithographs.

It is in the portrayal of swift movement that Crosby's talent flowers to the full; and it is in the drawings, drypoints and lithographs that he deals with movement. Therefore in these we find him at his best. The landscapes, oils and watercolors are less worthy of his striking ability. To see what magic this artist can work in matters of movement one must go to such pieces as *Scrimmage*, a drypoint of a polo match, or such lithographs as *At the Garden* (in the collection of the National Gallery of Modern Art, Rome), or *The Cross Shot* (in the collection of the British Museum), or *Down the Field*. These two last are polo studies. The latter is one of the most intense drawings in the exhibition; a pony and his rider race forward at breakneck speed and the conviction of that moment is a rare achievement.

All the pictures mentioned are as fine as anything of their kind done in our time. They easily outshine all of Crosby's studies of dancers and women in general; he becomes peculiarly distinguished in momentary poses of sports. When we remember that to recreate such violent and intricate action it is hard to remain subtle in line, to be intense without being melodramatic, and



EXHIBITED AT THE KNOEDLER GALLERIES

"LE CABINET PARTICULIER," ANNOTATED PROOF OF A LITHOGRAPH, FIFTH STONE, BY J. L. FORAIN

to retain the draughtsman, Crosby's unus-

Watercolor By You

Delicate watercolors are to be seen at the Beth Gallery. paint, yet they might over which is decorative. A group of color in *End* are as distinctive in the collect pattern of leaf flowers them of Oriental pieces, Miss watercolors to good effect. *Runner's Ro*

In addition ing room co Many of the viously seen past season, del's *Grapes* tunias and *J Life*. There i Jon Corbino but excellent of his three other two b canvas in it oil, faintly i titled *Ruin* His *City* stamped with in color. *Le Market* on p of powerful

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Ceramic Moselsio o This sculp nington C effective original a in very be is another *The Philo* child, has it. Among of them pieces, Sy greenish b Other des *Fat Lady*. At the livan are young pai shown be

to retain the sure hand of the masterful draughtsman, we can better appreciate Crosby's unusual gift in this direction.

Watercolors and Oils By Young Americans

Delicate watercolors by Mary S. Powers are to be seen currently at the Macbeth Gallery. They are drawn in with paint, yet the execution is so exact that they might be taken for pencil drawings over which watercolor has been applied. A group of flower studies is pleasantly decorative. The freest painting of all is *Brook in Flood*. There is dramatic color in *End of Winter*; these two pieces are as distinctive and successful as any in the collection. In *Iris and Grasses* a pattern of leaves is built up around the flowers themselves, giving a suggestion of Oriental design. In many of her pieces, Miss Powers accents her finished watercolors with a lithograph pencil, to good effect, as in *Palisades* and *Rum Runner's Road*.

In addition to this work, the adjoining room contains a group exhibition. Many of the paintings have been previously seen at these galleries during the past season, among them Edna Rein-del's *Grapes and Cellophane* and *Petunias* and J. Theodore Johnson's *Still-Life*. There is lively color and action in Jon Corbino's *Before the Race*, a small but excellent oil. It is the most pleasing of his three which are hung here, the other two being *Jockies*, a very good canvas in itself, and *Festival*. A small oil, faintly in the manner of Ryder, entitled *Ruin at Night*, is by Elliot Orr. His *City Night* is more definitely stamped with individuality and is rich in color. Lee Jackson does *The Horse Market* on panel, and achieves an effect of powerful movement.

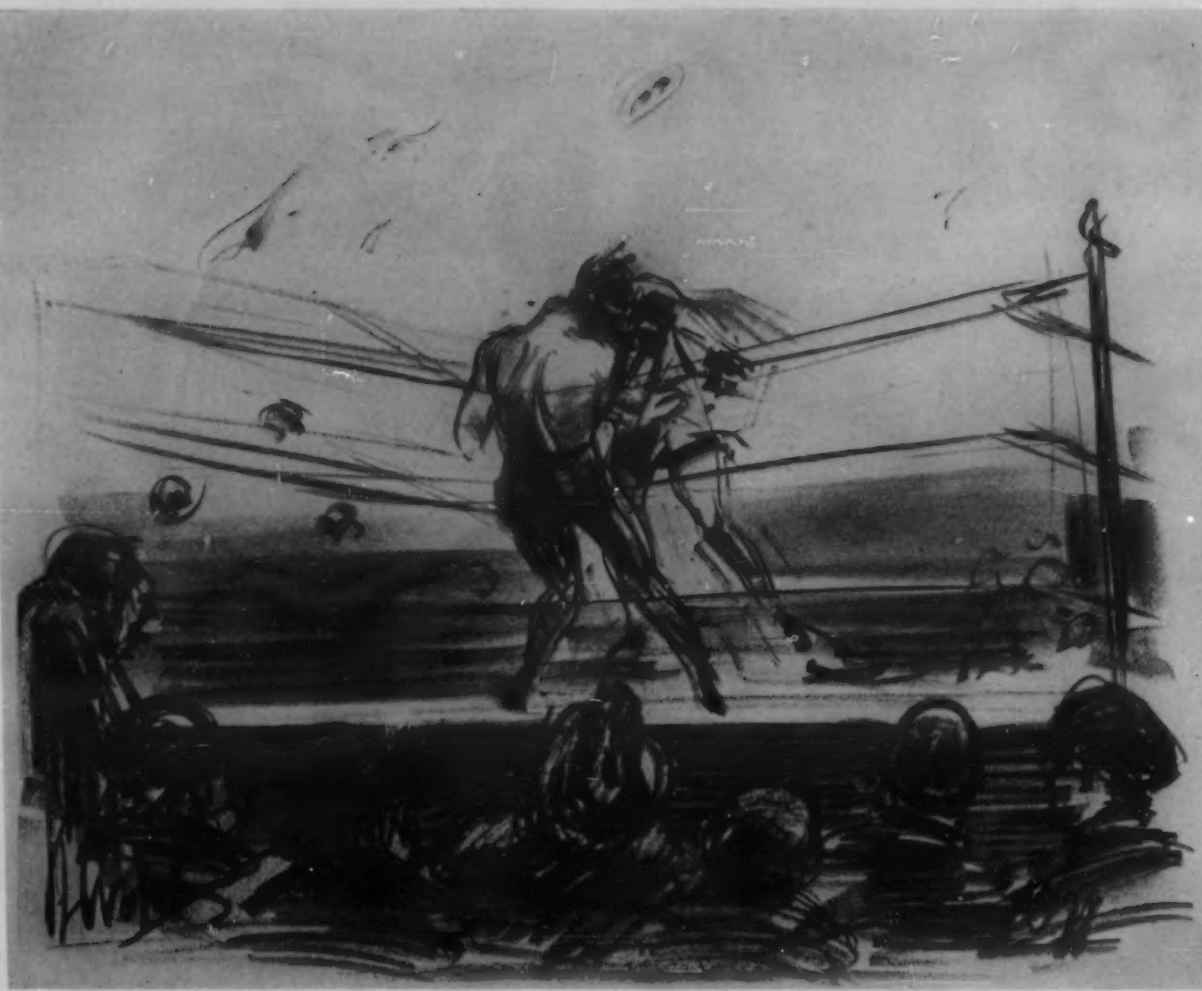
Seen Here and There In the Galleries

At the Arthur U. Newton Galleries, quiet paintings by Frederick Lester Sexton are now on view. Inclining toward the sentimental, they remain safely within the technique and emotions of the previous generation, deriving vaguely from Impressionism. There are winter scenes at Yale University, among which are *Harkness Memorial Tower* and *New Haven Green*, corner of *Church and Chapel Streets*. Portraits are numerous; *Portrait of Dr. J. Fredrick Sexton* is a study of the artist's father. *Dorothy and Cat* has more freshness than anything in the group. The sea and boats figure in his work, notably in *New Haven Harbor*, the *Tugboats*; *The Boy Fisherman* and *Lobster Fisherman*. Landscapes such as *Westbrook Range in the Fall*, *Trout Stream*, *Winter and Lyme, Connecticut in Summer* are romantic in approach. An allegorical piece, possibly a study for a mural, entitled *Signing of the Kellogg Peace Pact* is less fortunate in paint quality.

Coincident with this exhibition, these galleries are showing a small group of watercolor landscapes of New Mexico by Dorothy Kent, sister of Rockwell Kent. They are untitled and unnumbered. Choosing the familiar scenes of that region as her subject, Miss Kent stylizes her color perhaps more than necessary, so that her greens and blues become insensitive. Forms are strongly patterned. This artist's work is more vivid in tonality than the restrained palette of Mr. Sexton.

Ceramics and bronzes by Simon Moselsio decorate the Weyhe Gallery. This sculptor, who teaches art at Bennington College, achieves his greatest effectiveness in the small *Monkey*, an original and moving little piece done in very beautiful fluorite. *Braying Ass* is another prominent piece, in bronze. *The Philosopher*, a bronze mother and child, has a half-Gothic simplicity about it. Among the numerous ceramics, most of them small, highly glazed figure pieces, *Sybil* is appealing, finished in a greenish blue glaze, delicately modeled. Other designs in this medium include *Fat Lady*, *Sorrow* and *Adam and Eve*.

At the gallery of Mrs. Cornelius Sullivan are watercolors by Ethel Haven, a young painter whose work has not been shown before in a one man exhibition.



EXHIBITED AT THE GALLERY OF JACQUES SELIGMANN & CO.

A LITHOGRAPH FROM THE COLLECTION OF SPORTING PRINTS BY CROSBY, "AT THE GARDEN"

Miss Haven's paintings consist of still-lives and landscapes done with a delicacy reminiscent of the eighteenth century; yet in no way do they seek consciously to return to any period or classical manner. They are conservative yet of exceptional sensitiveness, especially in respect of color. The use of white with the watercolor paint adds a pleasing quality to her palette. In addition to Miss Haven's sensitive eye for quiet tonality, she gives to her pictures a femininity which is in no sense a weakness; it merely supplies a note which escapes sentimentality while adding a certain modesty rarely found in current paintings. *October Woods* is notable for its subtle color. *Leeks and Peppers*, a pen drawing in which color is skillfully added, has great charm. *Basket of Fruit Number 1 and 2* and *Wallflowers and Seckel Pears* are among the still-lives. *Apples on a Chair* is an excellent example of her work.

Two painters of poetic temperament are showing at the Passadoit Gallery. L. Volovick, a young Russian-born artist living and working in Paris, has a cool

restrained palette of eloquent tone. One of the choicest paintings in the group is *Normandy Landscape (b)* in which composition is naively simple, and color is suggestive of the quiet charm of a summer day on a river. Two large figure studies, *Woman in Toreador Costume* and *Gitana*, are freely laid in, and of individual design. *Scene from "The Inspector General"* (Gogol) catches a momentary scene over the footlights, in subtle color and with freshness.

Gouaches by a young French artist, A. Holy, complete the exhibition. They are smaller and of great gentleness and are a happy combination with Volovick's work, being likewise of quiet excellence. Holy's pictures are landscapes of Norway and France. *Provins, France* is so full of pleasant sun that the New Yorker, chilled by the damp winds of a slow spring, is inclined to look longingly at its vistas. *The Beach, Norway*, also contains some fine painting.

The Morton Galleries have been showing the paintings of Aileen King Dresser. These are landscapes, still-lives and figure pieces, varying in manner from a vague-

ly impressionistic approach, or one tinged with the traditions of Cézanne, to a tight and clearly defined objectivity. A large canvas entitled *Madame Faigat* shows a *cuisinière* of ample proportions and is capably handled. *Mrs. Livingston Broffé* is apparently a caricature portrait study of a genial *grande dame*. *Glass Vase of Flowers* and *Dower House* are also notable. A small oil, *The Towers*, is a city view of a kind familiar to many New Yorkers.

Portraits of Americans By R. Hovey-King

Portraits by a young painter, Rita Hovey-King, now on view at the Montross Gallery, are the work of a beginner who has in her favor a clean palette and vitality. She has done a large amount of work, all of it figure studies and heads of one kind or another. Among the large and ambitious canvases are *Mrs. Lawrence M. Williams Jr. in Carnival Costume*; *American Judge—Justice A. T. Higgins*, *La. Supreme Court*; *American*

Naval Officer—Rear Admiral Yates Sterling Jr.; *American Explorer—Rear Admiral R. E. Byrd*, and *American Politician—Huey P. Long*. In all these performances there is a concentration upon likeness, to a neglect of structural substance. They indicate that before this painter's production becomes eminent she will have to turn aside from portraiture and first build up a surer sense of form and color. In *American Composer—Jacques Wolfe* she attains unity of effect.

The Industrial Scene By Paul R. Meltsner

Paul R. Meltsner, a young painter who had a successful career at the National Academy of Design in earlier days, has a small but colorful exhibition of oils, watercolors, lithographs and drawings at the Midtown Galleries. He is absorbed by the industrial drama and portrays workers in backgrounds of factory, roadwork, building and other labor. He treats the figure monumentally, keeping it simple in its mass. A sound academic grounding is apparent beneath his painting. In contradistinction to the usual industrial scenes, Meltsner's are glowing in color, even raw. Into a subject of drab and tragic import he injects strong tones of exceptional definiteness; machinery is red or violet, work clothes are yellow, green or blue. This gives his canvases a decorative nature, which bespeaks a talent rather off the beaten path of painters absorbed in social subjects.

There is little or no variation of palette or mood throughout the different mediums employed. *Industrial Interlude*, a large oil, is well composed and ringing in color. *Industrial Landscape*, from the collection of the Brooklyn Museum, is also well composed, and compact. Among the watercolors *Construction* is notable. *Laid Off*, in which an unemployed worker leans heavily upon a block of some sort, falls short of plausibility because of some weakness in the structure of the figure and its relation to the mass upon which the elbow rests. Otherwise it is a monumentally conceived picture.

Fontainebleau Alumni Show Their Work

A heterogeneous group of artists who at one time or another have studied at the Ecole des Beaux Arts at Fontainebleau are exhibiting a variety of work at the Argent Galleries. This is the seventh annual Fontainebleau Alumni display to take place. In addition to two good-sized rooms full of oils and watercolors, with occasional sculpture, there is one room devoted to work by architects. Here we find, from Alfred Easton Poor, *Red Hook Housing Project* and *Rio de Janeiro Airport* (a model). From Scott & Teegen are *Supper Rooms*, *St. Regis*, *House of Morgan*, *Larue*, *Hotel Plaza* and others; also, from Harvey, Stevenson & Eastman Studd are *Houses of Gary Cooper* and *Ward Cheney*; from John C. B. Moore is *Alteration to House of Dr. T. Durland Van Orden*. In these photographs one may see various expressions of the modern viewpoint in designs for both private homes and public places.

Turning to the painting, among the large collection numbering over forty pieces, are Nina Barr Wheeler's *Portrait*, a straightforward yet romantic delineation of a young artist in suitable surroundings; Lynn Fausett's *Auburn Landscape*, an oil carried out in nineteenth century technique; Frank W. Peers' *Care-free*, a composition dealing with the subject of negro workers in the cotton fields. In addition to these there are Antoinette Schulte's *White and Orange Tulips*, a pleasing still life; Marion Louise Stewart's *Village Crossroads*, a detailed, clean and entertaining piece of Americana, as well as a watercolor by Charles Du Bose, *Horo de Siesta*, a study of a Mexican clad in blue. G. Moira Flanagan's large semi-nude, *Jeannette*, is also shown.

In another media are Allen Townsend Terrell's relief in plaster, *John Marsman*, as well as photographs of *Fresco for the Evander Childs High School* by James Michael Newell.



EXHIBITED AT THE MIDTOWN GALLERIES

"INDUSTRIAL INTERLUDE," A LARGE AND VIVIDLY COLORED CANVAS BY MELTSNER



TO BE EXHIBITED AT OPHIR HALL.

"THE BRAZEN SERPENT," ONE OF A SERIES OF FOUR OLD TESTAMENT TAPESTRIES AFTER FAMOUS PAINTERS WOVEN AT THE ROYAL GOBELIN MANUFACTORY IN 1719

Activities of the Antique & Decorative Arts League

Plans for the exhibition of fine arts to be held for the benefit of the Westchester County Children's Association at Ophir Hall, residence of the late Mrs. Whitelaw Reid, are rapidly approaching completion. The exhibition, under the sponsorship of the Antique and Decorative Arts League, in cooperation with the New York Chapter of the American Institute of Decorators, will be opened to the public on Saturday, May 16, for two weeks, closing on

Sunday, May 31. The hours of exhibition have been tentatively set for 10 a. m. to 6 p. m. week days and Sundays, as well as on Decoration Day, May 30.

Practically every field of the arts will be represented in the exhibition. Antique furniture, paintings, tapestries, ceramics, glass and other objects of art have been gathered for the display. Among the distinguished firms who are participating in the showing are Ackermann Galleries, George J. Alcorn & Co., Mrs. Ehrich, Robert Ensco, Inc., French & Co., Inc., Karl Freund Arts, Ginsburg & Levy, Kennedy & Co., A. Kimbel & Son, Joe Kindig, Jr., Katrina Kipper, Lenygon & Morant, Max Littwitz, Inc., McKearin's Antiques, Elinor Merrell, Guittel Montague, Roland Moore, Farish-Watson & Co., Israel Sack, Schmitt

Brothers, Gerald Shea, W & J. Sloane, Arthur Sussel, Philip Suval, Symons Galleries, Inc., Roy Grosvenor Thomas, Mr. and Mrs. L. J. Ullman, Arthur S. Vernay, Inc., Mrs. William G. Walker, and I. Winick.

At a meeting at Ophir Hall last week the garden clubs of Westchester arranged to take over the floral decoration of the interiors throughout the exhibition, a different club for each room, with prizes to be awarded for the best floral decoration.

Among the exhibits, a specially arranged group of early American furniture and decorative objects will be of great interest. The European art to be seen at Ophir Hall, on the other hand, will boast many unique items which will be publicly exhibited for the first

time in this country. Important among these are a set of four early eighteenth century tapestries representing episodes from the Story of Moses, woven at the Royal Gobelin Manufactory in 1719, after cartoons by the great historical painters, Nicolas Poussin and Charles Le Brun.

Four vivid episodes in the history of the great prophet of the Old Testament are represented in these magnificent tapestries. The first depicts the *Gathering of the Manna*, in which the Israelites are engaged in gathering the gift of manna showered upon them by God. The second tapestry represents *Moses Striking the Rock* which pours forth water to quench the thirst of the people. The third has for its subject *The Worship of the Golden Calf*. The fourth

tapestry is a dramatic representation of the *Brazen Serpent*. Moses was ordered by God to make a serpent of brass to use in healing the people who had been poisoned by snake bites. The brass serpent is coiled around a tree and the sufferers approach to touch it and be cured.

These interesting tapestries were formerly in the notable collection of the late Sir George Lindsay Holford of Dorchester Park, Gloucestershire, England.

The eighth annual invitation golf tournament for the members and guests of the Antique and Decorative Arts League will be held at the Westchester Country Club at Rye, N. Y., on Tuesday, May 5.

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ART THROUGHOUT AMERICA

Albany: Artists of the Capital Region

The First Annual Exhibition by Capital Region Artists is being held at the Albany Institute of History and Art. The Capital Region is defined as that area in New York State within one hundred miles of the State Capitol at Albany. From one hundred and twenty-two works in oil, pastel, watercolor and sculpture, the jury, Miss Priscilla Paine, Mr. Oliver Larkin and Mr. Cyrus F. Stimson, Jr., all members of the Fine Arts Faculty of Smith College, selected seventy-five.

While the exhibition is on the whole conservative there are several paintings of totally modern conception. Among these latter are:

Part of Poughkeepsie by Thomas Barrett, in which the scene is reduced to its essentials and these essentials of angular warehouses, arched railroad bridge, barren hills and trees are composed into a rigid pattern, softened only by the diffused winter light, of horizontal masses which preserve the flatness essential to mural decoration.

Deserted House by Edwin C. Sauter, and *Linden's Barn, Woodstock*, by Marion D. Pease, are romantic in conception. In both there is a surge of movement which imparts to house and barn, hills and fields of a living personality.

Bouquet with Green Drapery by Florence Ballin Cramer is a far from static still-life, brilliant in color.

Otto Bierhals and R. W. Worceske return to Impressionism, the one in snowy woods, the other in an orchard of blossoming apple trees.

Very Still-Life, a skull and a wine bottle and glass by Paul Arndt, recalls the old Dutchmen in technique.

The sculpture, though an exceedingly small part of the exhibition, is notable for its quality.

Greenwich: Society of Artists Show

The Eighteenth annual exhibition of the Greenwich Society of Artists is now being held at the Greenwich Library. This organization, widely known for its regular exhibitions during the season, planned to stimulate interest in and appreciation of art throughout Connecticut.

John Carroll, Henry Mattson, William Meyrowitz and H. Varnum Poor are some of the well known New York artists included in the exhibition.

Harrison: A Lawrence For Mr. H. S. Auguste

Sir Thomas Lawrence's *Portrait of Miss Rosamund Carrington Pennell* (Mrs. John Wilson Croker), painted about 1827, has recently been acquired by H. Spencer Auguste, Esq., of Harrison, New York. Miss Pennell was born in 1789 and died in 1880. She was the eldest daughter of William Pennell of Topsham. It is known that Lawrence executed many commissions for John Wilson Croker, M.P., who complained that, although he had paid Sir Thomas over £40,000 for different paintings, he never could get delivery of his pictures, finished or unfinished. A portrait of Croker himself by Lawrence is still in the possession of William Pennell's great grand-daughter.

The most famous of Lawrence's portraits of the Croker family, however, is that of the present subject's younger sister, also named Rosamund, who, adopted by her brother-in-law, John Wilson Croker, was a famous early Victorian beauty. "The beautiful Miss Croker," as she was known, was represented by Lawrence in a famous and frequently engraved portrait now in

the J. Pierpont Morgan Collection.

A Mr. Topham of The Park, Nottingham, proposed marriage to both Miss Rosamund Pennell, the subject of Mr. Auguste's painting, and her younger sister. Both refused Mr. Topham, but he continued to be an intimate friend of the family and acquired the present portrait at the death of John Wilson Croker. On Mr. Topham's death the painting passed to his son, who died in 1927, from whom the painting passed, with the intervention of a dealer to Mr. Auguste.

P. G. Konody states: "This unusually attractive *Portrait of a Lady*, identified as Miss Rosamund Carrington Pennell, . . . is in my opinion a brilliant and characteristic, though "sketchy" work of Sir Thomas Lawrence painted about 1827.

"It owes much of its charm to the brilliant vigour of its loose handling and to a spontaneous bravura which is but rarely retained in the course of "finishing" the picture. For the time in which it was painted, it has a surprisingly modern air. The luminous flesh tones, the golden yellow scarf, the red sofa, the shimmering curtain and the rich blue background form a color scheme of rare splendor. I know of few pictures by Lawrence that are as completely satisfying as this distinguished portrait.

Other authorities who have expressed themselves in written opinions concerning Lawrence's authorship and the subject's identity are Sir Charles Holmes, late Director of the National Gallery; Mr. William Roberts and Mr. P. A. Landon of Trinity College, Oxford, who has compiled a family tree of the Pennell and Croker families.

Houston: Southern States Art League

The awards made to exhibitors in the recent Sixteenth Annual Southern



IN THE COLLECTION OF MR. H. S. AUGUSTE, HARRISON
LAWRENCE: "MISS ROSAMUND CARRINGTON PENNELL"

States Art League Exhibition have been announced by the Museum of Fine Arts of Houston. Out of the two hundred and seventy exhibits from sixteen states and the District of Columbia, the following eight were awarded prizes: *Kentucky May Day*, by Paul A.

Plaschke, the Blanche S. Benjamin Prize of two hundred and fifty dollars; *Negress*, a bronze by Allie Tenant, the one hundred dollar prize donated by the Houston Museum; *Afternoon*, landscape in oils by Richard B. Coe, the Houston Chamber of Commerce Prize

ROWLANDSON

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of twenty-five dollars; *Landscape Near Port Lavaca, Texas*, a watercolor by Jack Pagan, the Houston College Women's Club Prize of twenty-five dollars; *Blue and White*, still-life with flowers, by Inez Staub Elder, the Houston Garden Club Prize of twenty-five dollars; *Street in Taxco*, etching by James Swamm, the Lila May Chapman Purchase Prize of twenty-five dollars; handwrought silver by Rosalie Roos Weiner, the Dr. H. de B. Seebold Prize of fifteen dollars, and "El" Platform, a lithograph by George W. Newman, the Junior Chamber of Commerce Prize of ten dollars.

Montclair: Two New Exhibitions at Museum

In the North Gallery is an invited group of paintings from the 1930 National Academy Show. Japanese prints from the collections of Mr. E. S. Whitney and others are on view in the Upper Gallery.

The National Academy includes thirty-seven paintings, introducing many new exhibitors to the Museum. Portraits or figure compositions in the current show were contributed by Hilda Belcher, Lillian Cotton, August Frantzen, H. L. Hilderbrandt, Gertrude Whiting McKim, George L. Nelson, Marie Danforth Page, Robert Philipp, Gertrude Schweitzer, Alice Kent Stoddard, Theodore Van Soelen, Catharine Morris Wright, and Feodor Zakharov.

Represented by still-life paintings are Dines Carlsen, Anna Fisher, Jane Freeman, Gladys McAdams, and Paulette Van Roekens.

The majority of pictures are landscapes, many of which are winter scenes. The painters exhibiting in this group are William Auerbach-Levy, Walter E. Baum, Louis Bosa, George Elmer Browne, Horace Brown, Walter Farnon, Floyd Gahman, W. G. Gallowhur, Leon Gaspard, Paul L. Gill, Kenneth How, Rudolf Ingerle, Harry Leith-Ross, Goevanni Martino, Roy Mason, Arthur Meltzer, Arthur J. E. Powell, Andrew Winter, and Ezra Winter.

The three best known masters represented in the collection of Japanese color prints are Hiroshige, Utamaro, and Matabei.

New York: Tibetan Art And New Acquisitions

A valuable collection of Tibetan Tankhas or Banner Paintings is on display at the International Art Center.

The exhibition forms the bulk of the Williamson collection, and was assembled by him during his thirty years as British Resident first in Sikkim, and later in Lhasa, Tibet. Five of the banners of the original collection were acquired by the British Museum in London.

There are included in the present exhibition fifty-nine banners, among them some rare and very ancient examples of this art, which is remarkable for its fine drawing and splendid composition, as well as the rich symbolism of the Buddhist faith.

Buddhism was introduced into Tibet by King Sron Tsan Gampo in 641, the king having been converted by the little Chinese princess he had married, and who later was deified as the White Tara (goddess of mercy), and by his second wife, a daughter of the King of Nepal, later deified as the Green Tara. Both these princesses were of the Buddhist faith, and they prevailed on the king to have a messenger called Thonmi Sambheta sent to India to bring back the Buddha's teachings. The present system of lamaism (or priesthood) was founded by Padma Sambhava in 747, from which time on Buddhism spread over all Tibet.

The great reformer Atisha arrived in 1038 in Tibet, coming north from India. There are now two sects: the Kadamysa, who practice celibacy, generally known as the Yellow Cap Lamas, whose head is the Dalai Lama reincarnation of the goddess of mercy; and the older sect, Ninmapa or Red Cap Lamas, with the Tashi Lama—or living Buddha—at their head, and headquarters at the monastery of Tashi-lunpo.



PLASTER
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RECENTLY
BOUGHT BY
THE
CALIFORNIA
PALACE OF
THE LEGION
OF HONOR

The chief topics of the banners, of course, are generally Buddha and his sixteen disciples; the deified Changhapa, founder of Buddhism; Avalokiteshvara, the deified King Srong Tsan Gampo, who introduced Buddhism into Tibet; Atisha, the reformer; and Padma Sambhava. Lamas held in particular veneration at some of the monasteries are likewise often represented.

An interesting variation is the *Wheel Life*, depicting the concepts of reincarnation. In the upper section of the wheel we find heaven; at the base is hell and judgment; to the left the human and animal worlds; and to the right the world of gods and demons. In the center of the wheel are represented the three vices: lust, anger and stupidity (portrayed by animal forms). The whole wheel is held by Changbar, the king of the gods.

Some of the banners in the present exhibition have been "blessed" by the impression of the head-lama's hand on the reverse side of the painting. One of them shows signs of having been smeared with clarified butter and flour water, in token of sacrifice. The artist's signature generally appears in the lower left-hand corner of the painting: a likeness of himself in attitude of prayer.

An authentic and interesting collection of art works from the ancient T'ang Dynasty, the Golden Age of China, is now on exhibition at the Master Institute, Studio 406, 310 Riverside Drive, New York. The collection has been assembled by Ida Hoyt Chamberlain, American composer, during her five years' research in Chinese art and music, and the collection centers entirely around the famous historical characters of the T'ang Dynasty, its Emperor T'ang Ming Huang, the poet Li Po, and the Emperor's favorite, Yong Kwei Fei, depicting the ancient Chinese classical poem *The Never Ending Wrong*.

Included in the collection are fifty antique scroll paintings, rubbings from ancient monuments, rare portrait embroideries of the Ming and Ching dynasties; costumes after designs by Yong Kwei Fei, and ancient musical instruments. While the art works exhibited serve as a sort of background and corollary for her musical findings, the collection is considered unique by authorities on Chinese art.

The rarest piece in the exhibition is

a portrait of Yang Kwei Fei, China's most widely sung beauty and heroine of the Po-Chu-i classical poem of that name. The portrait was painted in the tenth century by the great Chinese artist Tong Yin. Like all masterpieces, the Tong Yin transcends time and nationality in its grace of line and ease of style. Even though the colors have faded to a soft monotone through the long centuries since the artist laid down his brushes, Yang Kwei Fei smiles more alluringly in this ancient portrait than in the other scrolls of the collection which reveal more modern concepts of her beauty.

A charming and valuable collection is also the series of scroll paintings portraying Li-Po, China's Golden Age poet (A.D. 702-762). Other scenes and portraits from China's Golden Age are depicted in embroidered art panels. Carried out in pastel shaded silks or brilliant colored backgrounds, every stitch has been laid by hand, requiring sometimes the labor of many generations.

The collection of Japanese sword guards and sword furniture of the late George Cameron Stone, numbering about twelve hundred pieces and said to be one of the most comprehensive of its kind, has come into the possession of the Museum for the Arts of Decoration of Cooper Union, it is announced in the *Chronicle*, annual publication of the Museum.

The sword guards, covering a period of five hundred years and including, among other rarities, examples of the work of the Goto family, which for sixteen generations carried on their traditions of design and craftsmanship, will be catalogued by Robert Hamilton Rucker, an authority in this field of Japanese art and a close friend of Mr. Stone, who died November 18, 1935. The collection will shortly be made available for study.

The guards are of various sizes, the largest being less than five inches in diameter. Executed in many different metals, including gold, a number are signed by the artists. The designs illustrate Japanese legends.

Acquisition of six early Dutch tiles from the comprehensive collection assembled by Eelco M. Vis and H. Hamer is also announced in the *Chronicle*. These tiles, and others of a later period, were presented by Mrs. Laurent

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Oppenheim, the distinguished collector.

Four of the tiles acquired from the Vis collection date from the end of the sixteenth century, while two are from the seventeenth. Two, decorated with polychrome fruits, are of the same design, forming part of a motif. The Museum has about three hundred watercolor drawings illustrating the major part of the Vis collection, making possible the study of the entire range of tile history in The Netherlands.

The Museum's tile collection has been further augmented by a gift of early Spanish tiles from A. Algara R. de Ierros, included among which are examples of the late fifteenth century *cuerda seca* technique and of the later incised type of the sixteenth century. The Museum has purchased a group of early nineteenth century Spanish tiles and two blue and white Delft tiles of the eighteenth century.

San Diego: A Decade Of the Arts Gallery

The San Diego Fine Arts Gallery, through the recent acquisition of the fine group portrait by Frans Hals and the *Allegory of Modesty and Vanity* by Bernardino Luini, both described in THE ART NEWS for March 28, 1936, has strengthened its constantly growing position as a leading center of European art, in addition to its distinguished representation of American and Oriental works, on the West Coast. This has been achieved primarily by the consistent policy of the Director, Mr. Reginald Poland, whose object it has been to secure only typical and prominent examples of the schools represented in the Gallery.

During the last ten years, due to the cooperation of generous donors, the Gallery has increased its collection of art with the following important works: *Saxon Courtier* by Lucas Cranach; *Marquise de Reneuil* by François Quesnel; *Portrait of a Girl* by Nicholas Maes; *The Mystic Marriage of St. Catherine* by the Master of Frankfurt, from the collection of Mrs. Cora Timken-Burnett; *Christ and Mater Dolorosa* by Dirck Bouts, a gift from Mr. and Mrs. W. R. Timken; *Holy Family and St. Joseph* by Rubens, also a gift from Mr. and Mrs. Timken; *Virgin and Child with Angels* by Zenobio de Macchiavelli; Section of a wall fresco depicting a nun by Bartolommeo della Gatta; *The Mocking of Christ* by Jacopo Bassano; *Madonna and Child with St. John* by Zurbaran, from the collection of the Duke of Sutherland; *Le Singe Antiquaire* by Chardin, formerly in the Luxembourg; *The Silent Pool* by Courbet, formerly in the National Gallery of Scotland, and *Landscape with a Man Fording a Stream*, painted in 1872 by Corot.

San Francisco: Bust By Houdon Bought

Dr. Walter Heil, Director of the California Palace of the Legion of Honor, announces the recent purchase of a terra cotta colored plaster bust of Buffon by Houdon, signed and dated "Houdon, 1782," ordered by Catherine II of Russia. The bust was in the Alfred Sussman Sale in Paris in May, 1922, and exhibited at the "Exposition du Siècle de Louis XV" in Paris in June, 1934. It is life size, two feet high including the base. The purchase was made through the Huntington Maintenance Fund.

Toledo: Annual Exhibition of Art

The Eighteenth Annual Exhibition of the Toledo Artists, under the auspices of the Toledo Federation of Art Societies, will continue at the Toledo Museum throughout the month of May. The following prizes have been awarded: one hundred dollars for the outstanding contribution to Morris Henry Hobbs for a group of graphic art; ten dollars for an oil painting, *Tom and Jerry*, to L. Konopak; ten dollars for a watercolor, pastel or drawing, to Edna Remmert for a watercolor; ten dollars for a work in sculpture to Anthony Vozech for *Head of a Madonna*. The following received certificates of merit: Julia V. Peters for a still-life, *Production*; August A. Hollos for a figure painting, *Brother and Sister*; Carrie Mae Weber for a watercolor, *The Dams*; Mary Louise Prout for a pastel, *WPA*; Gloria Sheffield for a work in graphic art, *The Trees by the Road*; Margery Todd for a figure sculpture, *Study in Terra Cotta*, and Hazel Jacoby for a landscape, *Maumee*.

Worcester: Acquisitions And Bequests

During the past year, although the Trustees of the Worcester Art Museum have appropriated a considerably smaller sum for acquisitions than during any of the previous five years, the collections of the Museum have been increased by a large variety of objects of fine quality. Many of these objects have come to the Museum by gift and bequest. Of the latter the most substantial is the bequest of Mrs. Charlotte E. W. Buffington, which includes interesting paintings of the Barbizon School as well as four paintings by the late Child Hassam. Other bequests were from the Estate of Mrs. Leonard Kinicut and the Estate of Miss Mary Barnard. Through the courtesy of Mrs.



RECENTLY ACQUIRED BY THE WORCESTER ART MUSEUM
"VIRGIN AND CHILD," BY MEMLING'S PUPIL, THE MASTER OF THE
LEGEND OF ST. URSULA; PAINTED IN BRUGES ABOUT 1470

Homer Gage the Museum received from the Estate of Charles J. Dyer a silver posset cup made in London in 1662 and a collection of thirty-five pieces of English and continental silver of the eighteenth and early nineteenth centuries.

Gifts received during the year included an interesting group of Italian and American paintings from Mr. Felix A. Gendrot of Roxbury in memory of his wife (the former Mrs. Isaac Fenno). The American paintings have a partic-

ular significance for Worcester since they include not only the very charming *Italian Girl* by William Morris Hunt but also a painting of the *Holy Family* by his Worcester pupil, Miss Helen Mary Knowlton; the *Fisherman's Cottage* by S. Salisbury Tuckerman and an important watercolor sketch by John La Farge for the memorial window of the *Three Maries*, executed in 1889 for the Church of the Ascension in New York. Miss Harriet E. Clarke presented to the Museum two exquisite decorative

panels of ivory figures, painted and embellished with kingfisher and humming bird feathers, dating in the eighteenth century and of Chinese workmanship. The same donor has also given three works by William Morris Hunt. Two Egyptian mummy portraits have been presented by Mr. Channing Hare and Mr. Mountford Coolidge.

Prints by Kerr Eby and John Taylor Arms have been given by Mr. Edward A. Bigelow and a lithograph by Delacroix has been received from Mr. Whitney N. Morgan. Other gifts have been presented by Mr. Eben F. Thompson, Miss Mabel Carleton Gage and Miss Mary Chandler Stone.

To the classical collections was added, by purchase, a pyxis attributed to the "Meidias painter" of the fifth century. It is an unusually fine example of Greek vase painting in the red-figured style.

Two paintings of the Flemish School have been acquired: a splendid *Madonna and Child* by the Master of the Saint Ursula Legend and painted in Bruges about 1470, formerly in the Yandolo Collection in Rome, from M. Knoedler & Co., Inc.; the other painting represents the *Crucifixion*, a work of the atelier of Gerard David or possibly by Isenbrandt, dating about 1500. A small oil sketch entitled *Hampstead Heath* by the English painter, John Constable (1776-1837), has also been added. It was originally in the possession of the artist's sister.

Three prize pictures were purchased for the permanent collections from the Second Biennial Exhibition of American Painting of Today: first prize in oils, *March Snow* by Henry Varnum Poor; second prize, *Between the Acts—Downie's Circus* by Esther Williams; first prize in watercolor, *Yawl Riding a Swell* by Edward Hopper. Another acquisition in American painting was the canvas, *Nude Against the Sea* by Adolph Borie (1877-1934).

Five important woodblock prints by Dürer and Lucas Cranach were added to the print collections as well as forty-three prints of the Seiro Bijin series by Shunso and Shigemasa, Japanese, eighteenth century.

For the Oriental collections has been acquired a Chinese painting on silk representing the Emperor Ming Hwang (713-741) with his favorite, Yang Kuei Fei, reviewing the imperial orchestra. The painting was purchased recently in Peking by Professor George Rowley and may be considered a copy, dating from the Ming Dynasty (1368-1644), of an earlier picture painted probably in the ninth or tenth century. The other important purchase was in the field of Near Eastern art and comprised a significant and representative group of twenty-three Persian, Turkish and Indian miniatures acquired with the income from the Jerome Wheelock Bequest.

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LONDON NOTES

Watercolors by Captain G. Drummond Fish are at Walker's Gallery. They include well composed, highly finished scenes of the Scottish Highlands and the Dolomites. A group of watercolors by Miss M. Kingston Walker, also on view here, is comprised of dog and horse studies and several landscapes.

The Cooling Galleries show thirty-seven oil paintings of London scenes by Miss Agnes Martin and portraits, landscapes and flower studies by Miss Hedwig Pillitz. The lively movement of Miss Martin's city scenes is particularly effective in *One Way Traffic*. *John Pemberton Esq.* by Miss Pillitz is a penetrating portrait, which has been well handled.

Recent gifts to the Victoria and Albert Museum include a fine early nineteenth century Japanese lacquer box, presented by Queen Mary, and a fifteenth century English roundel of painted glass, symbolizing the month of November, presented by Captain E. Hubbard.

The exhibition at the Victoria and Albert Museum of the Eumorfopoulos Collection of Chinese Art, announced in these columns last week, was opened by the Chinese Ambassador. The exhibits are arranged chronologically, starting with the large bay in the North Court devoted to works of the Shang-Yin to the Han Dynasties (1766 B. C. 220 A. D.). The main bay on the right has pieces of the Sui (581-618 A. D.) and T'ang dynasties and the bay on the left has the Sung (960-1279 A. D.) and Yuan (1280-1368 A. D.) dynasties. In the bay facing the entrance is the fine collection of Ming art (1368-1644 A. D.). In the same court are also groups of Siamese and Korean art objects centering around a large, headless Buddha of the Sung period or earlier.

Out of over two thousand rare pieces it is difficult to cite outstanding ones, but the exceptionally fine group of T'zu Chou ware of the Sung dynasty is worthy of note. A horse's head carved in pale green jade, from the Han dynasty, is another rare and beautiful exhibit.

The Pendarves Library, the property of Mr. John Stackhouse, with other books, will be dispersed at Sotheby's, May 4, 5, 6.

A collection of furniture, china and art objects, the property of several owners, is to be dispersed at Christie's on May 7. In the sale is a particularly handsome pair of K'ang Hsi porcelain *famille verte* figures of Louis XIV and Madame de Maintenon. Also noteworthy is an Amen glass, extremely rare, engraved with the Jacobite anthem and inscribed "To His Royal Highness Prince Henry, Duke of Albany and York," dated "XX Decem."

The important collection of old English Glass, formed by Captain N. L. Davidson, is to be dispersed at public sale at Christie's on May 11 and 12, following exhibition on May 7 and 8.

The first day's sale will include glasses with air-twist stems of the eighteenth century, color twist stem ware, a medal glass dated 1736, engraved Jacobite glasses, seven commemorative glasses, moulded glass, fine taper sticks and candle sticks and a large assortment of sweetmeat glasses. On the second day, wine glasses with plain stems of the first half of the eighteenth century, glasses with plain baluster stems, tear drop baluster stems, opaque and air-twist stems, engraved wine glasses on diamond cut stems, enameled glasses, glasses with deceptive bowls.

JAMES ROBINSON†

One of the best known figures in the art and antique world of New York and London, James Robinson, head of the antique silver establishment on Fifth Avenue which bears his name, died after a brief illness at his New York residence on Saturday, April 25. Because of his genial personality and wide associations, not only as a dealer in the international art market, but also as an energetic private collector and for the interest he manifested in the affairs of his trade as well as the active part he played in its organization, Mr. Robinson will be deeply mourned in many circles.

An authority on old English silver and china, Mr. Robinson had assembled several of the finest private collections in this country. While he dealt mainly in old silver for business purposes, his hobby was the collection of china.

He was born in New York, the son of Harris and Rose Robinson, received his early schooling here and in 1903 was graduated from the University of West Virginia. He then entered the English antique firm of J. N. Wells, where he acquired his love and knowledge of antiques. When Mr. Wells died a few years later the firm was dissolved and Robinson started out in business on his own.

In 1921 he established his store at 731 Fifth Avenue. During much of his life Mr. Robinson spent three months a year abroad. He established an office in London and had branch offices in this country at Palm Beach, Newport and Southampton.

Mr. Robinson was First Vice-President of the Antique and Decorative Arts League and a member of the advisory committee of the Fifth Avenue Association. He was a Mason, a Knight of Pythias and a member of the American Club of London.

His widow, two daughters, Doris and Rhoda, and two brothers, Dr. Meyer R. Morris, an attorney, and Abraham Robinson, president of A. Robinson & Co., Inc., real estate, 567 Fifth Avenue survive Mr. Robinson.

Twenty-five Years Ago in The Art News

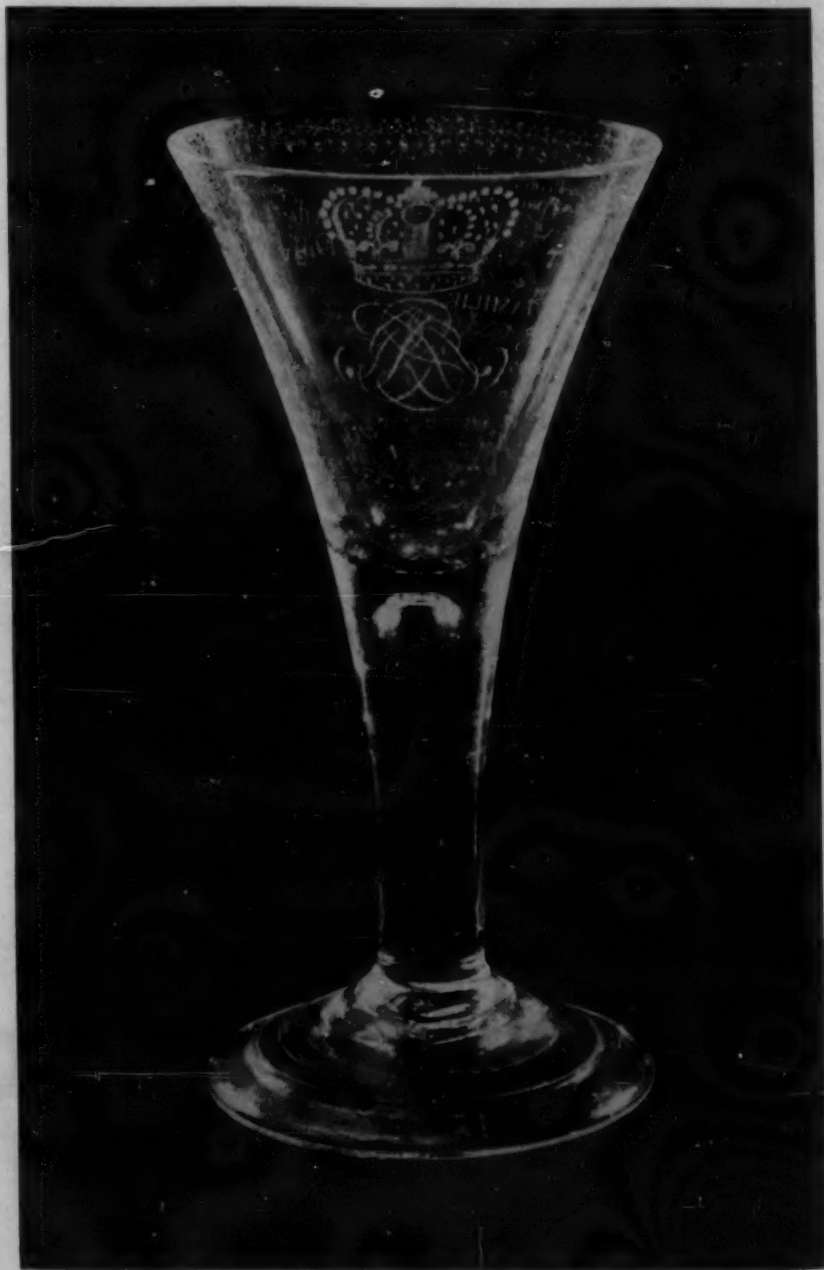
In Pittsburgh, the Annual International Exhibition at Carnegie Institute showed some three hundred and fifty oils by one hundred and forty-three American artists and ninety-two foreign artists. It was stated "the Post Impressionists are conspicuous by their absence and Pittsburgh as yet knows not Picasso or even Matisse."

Gaston La Touche, Jacques-Emil Blanche, William Orpen, William Rothenstein, Lucien Simon, J. Alden Weir, Frank Craig, Cecelia Beaux, George De Forest Brush, Robert Henri, William M. Chase and many others were represented by an unusually fine group of paintings, predominantly conservative.

The spring salons of London and Paris were in full swing, with the Royal Academy opening as well as the new Salon of the Société Nationale des Beaux Arts. In London, the exhibits of Sir Alma-Tadema received special notice, while in Paris, works by Jacques-Emil Blanche, Aman-Jean, Boldini and Bernard were considered among the finest in the Salon.

Knoedler & Co. moved their galleries from Fifth Avenue and Thirty-fourth Street to 356 Fifth Avenue, the old home of the Lotos Club. This was their fourth move since their establishment in 1854, at 286 Duane Street, having previously moved from Duane to Broadway and Ninth Street, and from there to Fifth Avenue and Twenty-second Street.

The Fine Arts Committee of Carnegie Institute announced the acquisition of two paintings by George De Forest Brush—one, *Mother and Child*, the other, *The Portrait of a Lady*. The latter was purchased from the Third Exhibition of Contemporary Art at the Corcoran Gallery in Washington, as was *Fishing Boats at Sunrise* by Jonas Lie.



CLARKE-MORRISON ET AL SALE: CHRISTIE'S, LONDON
AN "AMEN GLASS" ENGRAVED WITH A JACOBITE ANTHEM, CA. 1720

PISSARRE

PAR

The splendid century painting pentier for the Malheureuse, these columns after a success Durand-Ruel. These paintings well known of the finest twentieth century lovely was the tion of M. Jo Deux Baigneurs the finest reer.

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Le Galerie progressive Groupe. Th sented by A berge de Ca ous canvas; rat, Roland Legrix and usual run o ings, and co Joubin upho group.

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EXHIBITED AT THE DURAND-RUEL GALLERY, PARIS
PISSARRO: "JARDIN DU LOUVRE; MATIN, TEMPS GRIS," FROM A RECENT PARIS EXHIBITION

PARIS NOTES

The splendid exhibition of twentieth century paintings arranged by Dr. Charpentier for the benefit of *L'Enfance Malheureuse*, which was described in these columns recently, has just closed after a successful two months at the Durand-Ruel Gallery.

These paintings, lent from various well known collections, included many of the finest works of the well known twentieth century artists. Particularly lovely was the Renoir from the collection of M. Josse Bernheim Jeune, *Les Deux Baigneuses*, painted in 1914, perhaps the finest period of the artist's career.

In the many fine group shows current in Paris there are some of the best examples of the work of well known contemporaries that have been exhibited in some time. One of the most entertaining is that at the Galerie Clausen where Georg, Friesz, Kisling, Krogh, Utter, Gen Paul, Pavil and others have a collection of paintings entitled "Intimités." An early work by Friesz, before he was considered a *fauve*, one of the most subdued and effective canvases from the brush of Kisling, a fine Bernheim and several characteristic paintings by Per Krogh are among the notably successful exhibits.

Le Galerie Drouant shows the serious, progressive work of the Quatrième Groupe. The popular Céria is represented by Port; Cochet shows *L'Auberge de Campagne*, a small but vigorous canvas; landscapes by Vergé-Sarrat, Rolande Dechorain, Warquier, Legrix and Worms are all above the usual run of modern landscape paintings, and compositions by Smith and Joubin uphold the high standards of the group.

Dufresne dominates the exhibition at the Galerie Jean Castel with such well painted, exciting works as *L'Enlèvement des Sabines*, *Chasse au Lions*, a brilliant still-life and some gouaches. There are also landscapes and still-lives

by Malançon, a nude study by Laurens and canvases by L'Hôte, Dufy, Chastel and others.

At the Musée des Arts Décoratifs two exhibitions draw persons of widely varying interests. The first, "*Instruments et Outils D'Autrefois*," is a group of scientific instruments from the sixteenth to the nineteenth century. The second is "*Orfèvrerie Française*," from the sixteenth to the eighteenth century.

Astronomical instruments, tools, navigators' instruments and scientific apparatus, are shown in the first exhibition. The engraved hammers, sculpted jointing-planes, decorated files and a stone-cutter's saw in the form of a naiad testify rather to the vanity of the workman, than his love for his tools. Many of the exhibits have obviously never been used and were doubtlessly made for show purposes.

The microscopes, compasses, etc., are also decorated and elaborate but were more practical, and have been the actual working instruments of scientists in the past. Instrument cases of doctors, dentists, architects and engravers are real works of art.

The provincial French gold and silver work is beautifully shown in an exhibition, the success of which is due in a large part to M. Jacques Helft, who is compiling a document of the history of such pieces.

It is interesting to note how certain regions produced better articles of one classification than others. For example, the majority of fine tea pots are from Flanders and Bordeaux, the sugar pots from ports where sugar was unloaded, Marseilles and Bordeaux, wine cups from the vineyard regions and chafing dishes from the north and Strasbourg. This exhibition, like the one of instruments, is of tremendous value historically, and both have been so well presented that the Museum is to be congratulated.

The drawings and paintings of Pascin are again being shown in the Galerie Bernheim Jeune. Pascin's large following can never tire of these beautifully composed drawings with their fine, responsive line, or the thinly painted canvases done with oils more delicate than any watercolor or pastel. *Fillette Assise aux Bras Croisés*, one of his child-like nudes with too wise eyes, is perhaps

the best example of his work in the current exhibition.

An exhibition devoted to paintings of the circus, theatre and cinema is the second of this type presented by the Galerie Carmine. Dignimont, Planson, Friesz, Kisling, Valadon, Serge, Raymond and Lebasque are new exhibitors with the group. Their works are among the finest shown. The original exhibitors, Bonnat, Debuchy, Ganesco, Gruber, Corbellini, Ortega, Pascalis, Seruzier and Worms, also have excellent canvases in the show.

It has been announced that the Luxembourg has accepted the gift of a canvas, *Le Jardin à Montmagny*, by Utrillo, offered to the museum by M.M. Renou and Colle.

Raeburn's *Portrait of Lady Holland* was recently sold at the Hôtel Drouot for 47,000 francs. *L'Homme à la Plume d'Oie*, attributed to Rembrandt, and *Portrait of Mrs. Charles Trudway* by Gainsborough, each brought 39,000 francs. Two Louis XV Aubusson tapestries, one after a drawing by Huet, the other *Le Jeu de Colin Maillard*, brought 14,000 and 9,000 francs, respectively, in the same sale.

The total of the first half of the sale of the collection of the President Charles d'Heucqueville at the Hôtel Drouot was 1,412,870 francs. The bust of Sabine Houdon by her father, Houdon, brought 48,000 francs. A Beauvais tapestry after Boucher, *L'Enlèvement de Proserpine* brought 70,000 francs and a seventeenth century Flemish tapestry of warriors and amazons brought 9,100 francs. The Regency salon covered in Aubusson tapestry with scenes from La Fontaine was sold for 30,200 francs. The bidding was lively and many prices surpassed all expectations by greatly exceeding estimated values.

At the sale of the Count Jean De La Riboisiere Collection, also at the Hôtel Drouot, the *Portrait presumé du Sculpteur Caffieri* attributed to David, valued at 45,000 francs, brought 72,000 francs.

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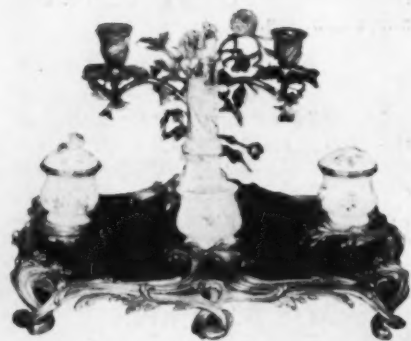
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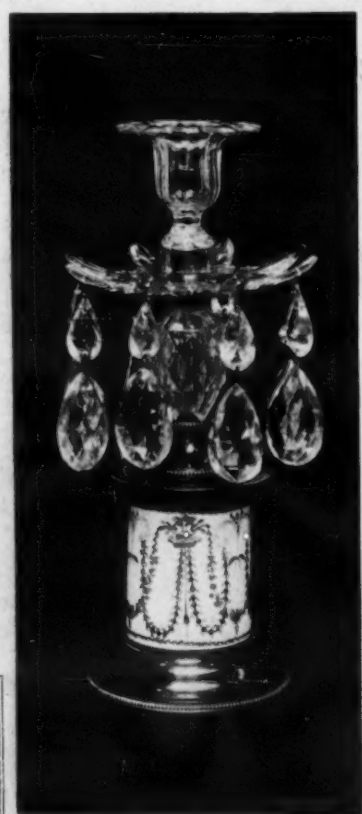
A pair of very fine celadon pots, "high-hat" in shape, mounted with eighteenth century French ormolu. They are excellent examples of the contemporary popular taste for blending the art of two continents—the porcelain of oriental antiquity with elaborate fittings typical of the splendid luxury of France. The pale green glaze of the celadon is admirably displayed by the gold of the ormolu, carved with masked heads and festoons. From the collection of Symons Galleries, Inc.



Symons Galleries, Inc. show this Louis XVI ormolu and Dresden inkstand with a leaf shape tray fitted with two inkwells and a sand caster in flowered Dresden mounted with ormolu. The delicately moulded figure of a woman is seated in an ormolu bower which blossoms with Dresden flowers wrought with great detail. The lacquered tray acts as a background for the gold and white of the fittings, done with a feminine appeal characteristic of the decorative art of the eighteenth century.



Although these Derby porcelain candlesticks reflected the dancing light of candles one hundred and fifty years ago, they are still a delight to the modern decorator who finds their Waterford glass pendants and ormolu and lustre fittings an added charm to any scheme of eighteenth century decor. The lovely flower garlands in many colors on the Derby porcelain blend with the gold of the lustre and the ormolu mounts. From the collection of Arthur S. Vernay, Inc. Circa 1780.



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Frank Partridge, Inc., are the present owners of this gilded console table, one of a pair made for the Clayton-East family, Hall Place, Maidenhead, Berks., circa 1755. The pierced and gilded apron is carved



with foliage and coquillage, and scrolled supports are carved on the knee with a cartouche ornament. The plinth is enriched with the egg-and-tongue moulding. Original tops of onyx and porphyry are on both tables.

A carved mahogany Chippendale side table from the collection of Edwards & Sons, London. The finely detailed carving of the frieze and legs and the Gothic inspired piercing is done with all the delicacy and perfection which brought fame to the eighteenth century cabinet maker. Naturally handsome, the wood is enhanced by the elaborate decoration. This table is four feet six inches wide by two feet seven inches deep.

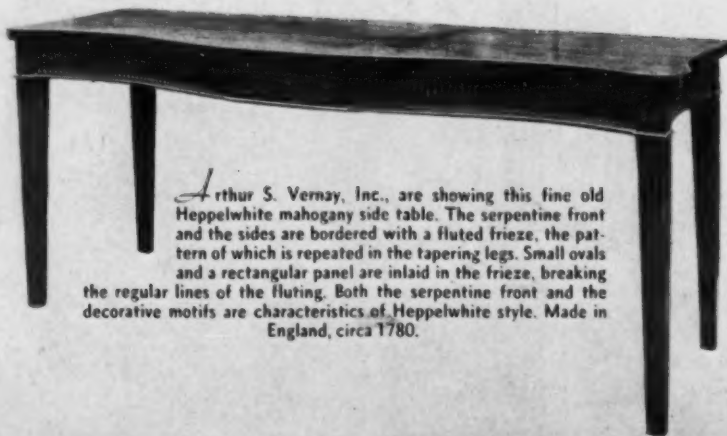


The rectilinear contours of Louis XVI furniture are occasionally softened by such curves as the two reversed semi-circles and circle used in the stretchers of this console table. The fluted legs with garland carvings and the ormolu frieze of flowers and a masque have French grace and charm, with an added dignity unknown to the furniture of the reign of Louis XV. This table is now in the collection of the Symons Galleries, Inc.

One of a pair of unusual side tables from an estate in Norfolk, England, circa 1795. They are made of light, beautifully grained pine, with tops of cross banded mahogany. A carved frieze, terminating in rosettes on the corners, has a distinctive pattern of intertwining bands. The tables are four feet six inches long by two feet two inches wide. Two such matched tables in good condition are rarely seen. From the collection of Stair & Andrew, Inc.



Arthur S. Vernay, Inc., are showing this fine old Heppelwhite mahogany side table. The serpentine front and the sides are bordered with a fluted frieze, the pattern of which is repeated in the tapering legs. Small ovals and a rectangular panel are inlaid in the frieze, breaking the regular lines of the fluting. Both the serpentine front and the decorative motifs are characteristics of Heppelwhite style. Made in England, circa 1780.



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COMING AUCTIONS

French and American Art Objects at Sale

The art property of E. F. Bonaventure, Inc., art dealers at 745 Fifth Avenue, New York, will be dispersed at public sale at the American Art Association-Anderson Galleries by order of E. C. Bonaventure, in order to liquidate interests and in settlement of the estate of the late E. F. Bonaventure, the afternoon and evening of May 8 and the afternoon of May 9, following exhibition from May 2.

French and American art objects, mostly of the eighteenth and early nineteenth century, including paintings, drawings, prints, miniatures, gold boxes, statuary in bronze, marble and bisque, porcelains, fans, clocks and many fine and rare items of Napoleonic interest constitute the main features of the sale.

Among the paintings offered, which are mostly of the French school, are *Der Verliebter Alte ("The Miser")* by Lucas Cranach the Elder, who is also represented by *Melancthon*, both panels, *Jeune Fille* by Jacques Louis David, *Princess Caroline Murat, Sister of Napoleon* by Baron François Pascal Gérard, *Pauline Bonaparte, Princess Borghese* by Robert Lefèvre, *Portrait of a Gentleman* by Louis Léopold Boilly, *Elizabeth Charlotte de Bavière, Duchesse d'Orléans* by Hyacinthe Rigaud and *The Age of Gold* by Charles Chaplin are among the portraits included.

Several pieces of sculpture include an enameled terra cotta relief, *Pietà*, from the atelier of Giovanni della Robbia, a charming stone bust portrait of Madame du Barry by Augustin Pajou and a plaster bust of Benjamin Franklin by Jean Antoine Houdon. Among a splendid selection of miniatures and original drawings are an enamel portrait of George Washington by the American artist, William Birch, and a chalk portrait of Napoleon in coronation robes by Gérard.

The dominant feature of the sale is its very remarkable assemblage of French eighteenth century bibelots and small objects of art of very high quality. Among these are a collection of twelve exquisite Louis XV and Louis XVI carved fans with decorations painted on chickenskin foils. Several important clocks include a Louis XVI statuary marble clock by Etienne Maurice Falconet, dating from about 1780, and a rare marble and bronze doré *Dauphin* clock made by Jean Baptiste André Furet of Paris about the year 1785. An Empire gold box, with portrait miniatures of Napoleon, Marie Louise and the King of Rome by Isabey, dating from about 1820, is said to embody one of the finest sets of portraits of the Imperial family in existence. Other noteworthy items are a Sèvres bisque bust of General Bonaparte after Boizot and a unique Limoges porcelain and bisque bust of Napoleon as First Consul, both exceptional Directoire pieces dating from about 1795.

Two Collections of Old and Modern Prints

Prints in mezzotint, stipple and line engraving and aquatint, comprising early American and English historical portraits and scenes, landscapes, genre and other compositions, including some in colors, removed from Ophir Hall, Purchase, N. Y., residence of the late Mrs. Whitelaw Reid, together with a fine selection of engravings and etchings by old and modern masters, comprising property of the estate of the late William Mitchell, sold by order of Mitchell and Van Winkle, attorneys, and of other owners, will be dispersed at public sale at the American Art Association-Anderson Galleries the evening of May 7, following exhibition from May 2.

Included are a number of fine en-



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graved portraits of George Washington, among which is choice proof of the desirable mezzotint likeness engraved by Valentine Green after a full-length painting of the Peale type. French aquatints and other engravings in color, mostly of Napoleonic subjects, are included among the prints from Ophir Hall.

An extensive selection of etchings by Whistler, together with examples of the work of Dürer, Rembrandt, Nanteuil, Alix, Debucourt, Elizabeth Gulland, Haden, Pennell, Meryon, Benson, Cameron, Fitton, McBay and other artists are also included in the sale.

Ophir Hall Library Books and Autographs

The library removed from Ophir Hall, Purchase, N. Y., residence of the late Mrs. Whitelaw Reid, consisting mainly of handsomely bound sets of works by eminent writers, biographies, histories and general literature, will be dispersed at public sale by the American Art Association-Anderson Galleries the afternoons of May 6 and 7, following exhibition from May 2.

Among the books offered is a copy of *Illustrations of the American Ornithology of Alexander Wilson* and *Charles Lucian Bonaparte*, one of the earliest copies of this magnificent set of colored engraved plates designed by

Captain Thomas Brown, published in Edinburgh in 1835.

Near Eastern Art Objects; Paintings

Near Eastern art from the estate of Miherted A. Harentz, together with Georgian silver, Sheffield plate and American and European paintings from several collections, will be dispersed at public sale at the Rains Galleries on May 7 and 8, following exhibition from May 3.

Included in the Near Eastern group are: pottery, plates, bottles, jars, scutari velvet and brocade table covers and miniatures. The silver collection contains coffee pots, tea sets, platters, castors, candlesticks, muffinieres and other pieces by well known Georgian silversmiths. There are examples of the work of Henry Chawner, William Pitts, Peter and Anne Bateman, John Scofield, Jonathan Sanders, William Eley, William Fearn and John Emes.

Also in the sale are two large Flemish panel tapestries of the eighteenth century, a pair of Aubusson tapestries of the eighteenth century and a fine eighteenth century Brussels tapestry after Tenier.

Among the American and European paintings are works by Constable, Harpignies, Turner, Hassam, Ingres, Lely and Israels.

Early American Lithographs in Sale

Currier & Ives lithographs and other early American prints will be sold at public auction at the Plaza Art Galleries on May 7, following exhibition from May 3.

Out of the large collection of these prints in exceptionally good condition, including a quantity of folios, there are many rare prints such as *American Hunting Scene—A Good Chance*, done from a painting by A. F. Tait. It depicts this artist in a canoe on Saranac Lake, and is considered one of the best of the group of sporting prints. *Caves of a Family*, in the same group, is another print in its rare first state.

Among the outstanding rural scenes is *Early Winter*, medium folio, and the set of American Homestead Prints, *Spring, Summer, Autumn and Winter. The Farmyard in Winter and Autumn in New England—Cider Making* are two of the large folio selection.

New York City views include *Central Park—The Drive, The Scenery of the Hudson—View near Anthony's Nose* and others. Henry Ford's *Wayside Inn* is another item in this sale, rarely included in auctions. An unusual pair, *Low Water in the Mississippi* and *High Water in the Mississippi* and many other varied sets of prints complete the list of this collection.



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Established in New York since 1907Member American Artists Professional League
and Antique & Decorative Arts League**CALENDAR OF NEW YORK EXHIBITIONS****MUSEUMS AND PUBLIC GALLERIES**American Academy of Arts and Letters, Broadway at 155th St. *Paintings by Cecilia Beaux*, to May 3.American Art Association-Anderson Galleries, 30 E. 57th St. *Salons of America: Fourteenth Spring Salon*, May 6-23.Art Students' League of New York, 215 W. 57th St. *Etchings and Paintings by Kenneth Hayes Miller*, to May 5.Brooklyn Museum, Eastern Parkway. *Art Work by U. S. High School Students*, to May 8. *Five Centuries of Miniature Painting*, to June 1. *Child Art from Elementary Schools in the South*, to May 7. *California Watercolors and Post Surrealists*, to September 1. *Prints by Three French Sculptors: Rodin, Maillol and Despiau*, to June 1.Decorators' Club Gallery, Squibb Building, 745 Fifth Ave. *Decorative Screens*, to May 9.International Art Center, 310 Riverside Drive. *Third Annual Exhibition of New York Artists who have participated in the Washington Square Outdoor Art Exhibitions*, May 3-June 15.Metropolitan Museum of Art. *Winslow Homer and Arthur Boyd Houghton Centenary Exhibition*, to May 31.Municipal Art Galleries, 62 W. 53rd St. *Seventh Exhibition of Works by New York Artists*, to May 17.Museum of the City of New York, Fifth Ave. & 104th St. *Rogers Groups, Nathalie Bailey Morris Collection; Portraits of Ladies of Old New York, XVIII and XIX Centuries; Actresses and Prima-donnas in New York*, May 6-October 7.Museum of Modern Art, 11 W. 53rd St. *Modern Painters and Sculptors as Illustrators*, to June 14.National Arts Club, 119 E. 19th St. *First Annual Exhibition of the Pictorial Forum*, May 7-30.New York Public Library, 42nd St. & Fifth Ave. *Japanese Figure Prints*, to September 30. *Prints by George Elbert Burr*, to May 4. *Fabulous Beasts and Fictitious Monsters*, to May 15.Pen and Brush Club, 16 E. 10th St. *Members' Spring Exhibition of Oils*, to May 4.Society of Independent Artists, Grand Central Palace, Lexington Ave. & 46th St. *Twentieth Annual Exhibition*, to May 17.Tudor City Art Group, 5 Prospect Place. *Paintings by William Merritt Chase*, to May 5.Whitney Museum, 10 W. 8th St. *Paintings by David G. Blythe; Drawings by Joseph Boggs Beale*, to May 7.**SPECIAL EXHIBITIONS**A. C. A. Gallery, 52 W. 8th St. *Paintings by a Group of Japanese Artists*, to May 4.American Indian Art Gallery, 120 E. 57th St. *Watercolors by Ojwa-Pi*, to May 29.An American Place, 509 Madison Ave. *New Paintings by Arthur G. Dove*, to May 20.Another Place, 43 W. 8th St. *Paintings by David Arkin*, to May 29.Arden Galleries, 460 Park Ave. *Sculpture in a Night Garden*, to June 1.Argent Galleries, 42 W. 57th St. *Seventh Annual Fontainebleau Alumni Exhibition*, to May 9.Babcock Gallery, 38 E. 57th St. *American Watercolors*, to May 30.Bignon Gallery, 32 E. 57th St. *London Visualized by Derain*, to May 29.Carroll Carstairs Gallery, 11 E. 57th St. *Six Horses by Herbert Haseltine*, May 5-23.Contemporary Arts, 41 W. 57th St. *Paintings by Etienne Ret*, May 4-23.Defenders of Democracy 5 E. 57th St. *"The More Abundant Life"*, to May 30.Downtown Galleries, 113 W. 13th St. *Recent Paintings by Joseph Pollet*, May 5-23.Durand-Ruel, Inc., 12 E. 57th St. *Paintings by J. L. Forain*, to May 9.Ehrich-Newhouse Galleries, 578 Madison Ave. *Portraits by Azadia Newman*, May 5-23.*Garden Furniture and Accessories*, to May 29.Federal Art Project Gallery, 7 E. 38th St. *Etchings, Lithographs and Wood Engravings by W.P.A. Artists*, to May 14.Ferargil Galleries, 63 E. 57th St. *Paintings by Audrey Buller*, to May 10. *Engravings by Winslow Homer*, to May 17. *Lithographs by Ross Braught*, May 4-16.Carl Fischer Art Gallery, 61 E. 57th St. *Paintings by Mrs. Dod Procter*, to May 9; *Paintings by Gisele Ferrandier*, to May 16.Karl Freund Arts Gallery, 50 E. 57th St. *Portraits by Julian Binford*, May 4-29. *Sculpture of Mahatma Gandhi by Jo Davidson; Sculpture by Contemporary Americans; Vitroprints by H. Ides; Art for Garden and Interior*, to June 1.Galerie René Gimpel, 2 East 57th St. *From Watteau to Epstein*, to May 15.Grand Central Art Galleries, 15 Vanderbilt Ave. *Recent Watercolors by Stanley Woodward*, May 5-16.Grand Central Art Galleries, Fifth Ave. Branch, 1 E. 51st St. *Famous People by Famous Portrait Artists*, to June 30.Guild Art Gallery, 37 W. 57th St. *Paintings by Ary Stillman*, May 4-23.Hampton Shops, 18 E. 50th St. *A Modern Garden Apartment by Alexander H. Girard*, to October 1.Marie Harriman Gallery, 61 E. 57th St. *"D'ou venons nous—Que sommes nous—Ou allons nous?" by Gauguin*, to May 9.Georg Jensen, 667 Fifth Ave. *Paintings by Bruce Crane, Herman Dudley Murphy, Chauncey Ryder and Hobart Nichols*, May 4-29.Kent-Costikyan, 711 Fifth Ave. *Oriental Rugs from the Sixteenth Century to Modern Times*, to May 9.Frederick Keppel & Co., 71 E. 57th St. *Prints by Gauguin*, May 6-29.Kleemann Gallery, 38 E. 57th St. *Etchings by Ferdinand Schmutzer (1870-1928)*, May 4-30.M. Knoedler & Co., 14 E. 57th St. *Prints by Forain*, to May 9.Kraushaar Galleries, 680 Fifth Ave. *Etchings and Lithographs by Alphonse Legros*, May 4-29.Julien Levy Gallery, 602 Madison Ave. *Paintings and Drawings by Eugene Berman*, to May 11.M. A. McDonald Gallery, 665 Fifth Ave. *Etchings by Rembrandt*, to May 9.Macbeth Gallery, 11 E. 57th St. *Watercolors by Mary Powers; Group Show of Younger Americans*, to May 11.Pierre Matisse Gallery, 51 E. 57th St. *Comparative Sculptures from Africa, Oceania and Pre-Columbian America*, to May 9.Guy E. Mayer Gallery, 578 Madison Ave. *Etchings by Gerald L. Brockhurst*, to May 9.Midtown Galleries, 605 Madison Ave. *Paintings and Lithographs by Paul Meltzer*, to May 9; *Drawings by Minna Citron*, to May 14.Milch Galleries, 108 W. 57th St. *Drawings by Maurice Sterne*, to May 18.Montross Galleries, 705 Fifth Ave. *Paintings by Rita Hovey-King*, to May 9.Morton Galleries, 130 W. 57th St. *Paintings by Rebecca Mahler*, May 4-16.J. B. Neumann's New Art Circle, 509 Madison Ave. *Paintings by Walter Houmère*, to May 10.Arthur U. Newton Galleries, 11 E. 57th St. *Paintings by Frederick Lester Sexton*, to May 9.Passedoit Gallery, 22 E. 60th St. *Paintings by Lazare Folvovick and A. Holy*, to May 10.Raymond & Raymond, 40 E. 52nd St. *Contrasts of Old and Modern Masters*, May 4-30.Rehn Gallery, 683 Fifth Ave. *First Summer Exhibition of Painting*, to June 1.Jacques Seligmann & Co., 3 E. 51st St. *Paintings and Drawings by Percy Crosby*, to May 15.Marie Sterner Galleries, 9 E. 57th St. *European and American Paintings*, to May 30.Studio Guild, 730 Fifth Avenue. *Architectural Watercolors and Sepia-tone Reproductions by Edwin H. Denby*, to May 9; *Portraits by Albert Herter*, to May 9.Mrs. Cornelius J. Sullivan, 57 E. 56th St. *Paintings by Ethel Haven*, to May 9.Valentine Gallery, 69 E. 57th St. *Nineteenth and Twentieth Century French Masters*, to May 13.Walker Galleries, 108 E. 57th St. *Drawings by Grant Wood*, to May 4. *Paintings by Aline M. 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